still/HERE

There is a word for it, and that is free. Not free as in without expense; rather without constraint or limitations. Think migratory caribou above the Arctic Circle, or Eddie Hazel's solo on "Maggot Brain." Free is a state of mind, as well as an ethic; a path to walk and a way of being. Over the course of seven short years, Man Is The Bastard, aka MITB, charted a course few in could imagine. With little regard for the conventions of the hardcore punk, MITB pushed the boundaries of what could be expressed with instruments, electronics, and the human voice. Theirs was a sound beyond categorization, and the complexity of the individuals behind those sounds was, at best, misunderstood.

still/HERE is an homage to the creative individuals behind the catharsis, the artifacts they created, and the possibilities they explored. Each portion begins with a celebration, originally penned by SPAZZ for a split 7" that never came out, accompanied by conversations I've had with Henry Barnes, Joel Connell, Aaron Kenyon, and Eric Wood, the four individuals at the heart of the band. Monkeybite fanzine #1 is reprinted by permission and followed by reflections and lore from some of those Man Is The Bastard touched.

Many hands helped lift still/HERE into being. This project would not have been possible without the contribution of countless penpals, archivists, and M.I.T.B. obsessives in far-flung outposts of the DIY underground. Photographers and artists are identified with a thumbprint while others are content to exist under shadows. still/HERE is as much theirs as it is mine.

Read above the subtext. The future is unwritten.

~Marty Roberts, 2025, unceded Ramaytush Ohlone lands.

MAN IS THE BASTARD
Zildjian
MAN IS THE BASTARD
MAN IS THE BASTARD
M.I.T.B.
MAN IS THE BASTARD
"THE BRUTALITY CONTINUES..."

Language frequently fails us, but that doesn't mean we shouldn't attempt to describe the ineffable. Case in point, I dare you to craft 100 words or fewer that describe the sound of MITB, minus the terms "power", "violence", and "brutality". It's harder than you'd think. In keeping up with the zeitgeist, I employed ChatGPT to assist. Here's what it generated:

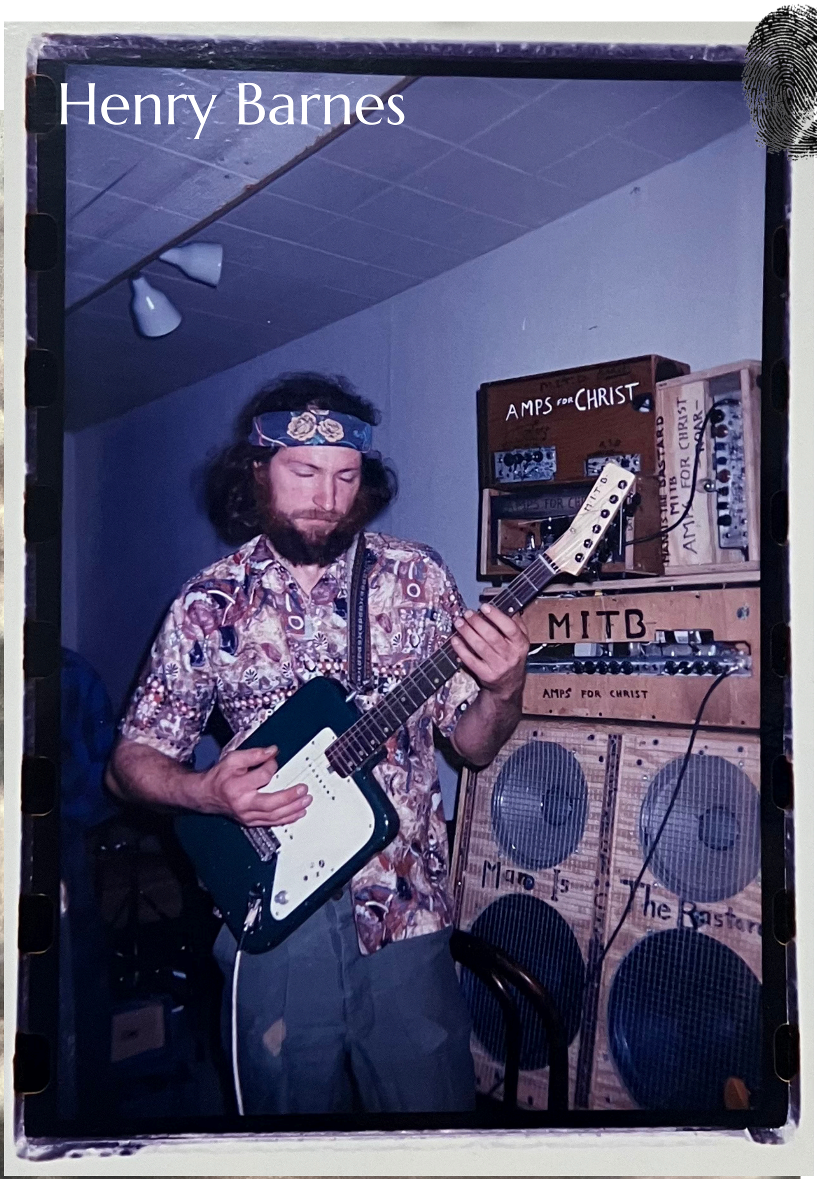
"The delivery of old *Fangoria* magazines to Bill Buford, known for his involvement with *Red*-era King Crimson, accompanied by a background double bass guitar composition intended to accompany the war crimes tribunal of Henry Kissinger, creates a unique juxtaposition of elements. The *Fangoria* covers, with their distinctive visual style and focus on horror and the macabre, offer a contrast to Buford's musical background. However, this unusual combination captures the essence of artistic exploration and provocation. The accompanying double bass guitar music, composed specifically for the occasion, signifies a deliberate attempt to convey the gravity and significance of the war crimes tribunal for ..Kissinger. The artistic endeavor brings together diverse media, fostering a thought-provoking experience that challenges conventional norms and stimulates dialogue on both artistic and political fronts."

I for one am not ready to greet our robot overlords. At the same time, that's not a half-bad synopsis.

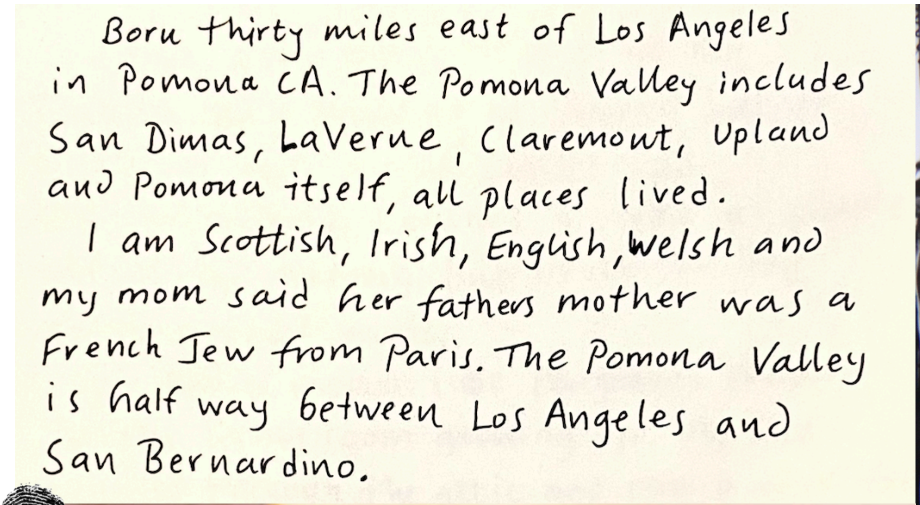
◆

BASTARD TOMB RIDE
You never know who it will be
Twisting knobs for M.I.T.B.
Enough to start a controversy
Barnes - he was first
Crazy - homemade axe
Amps - made for Christ
Twisted - noise effects
Nelson - next in line
put in - lots of time
thought he was in S.T.P.
Awesome noise menagerie
Then came Isreal
noises to smash yer skull
doing vocals & effects
until someone is next
15 megaton violent sounds
Speaker cabinets are destroyed
Hail almighty Bastard Noise

SPAZZ

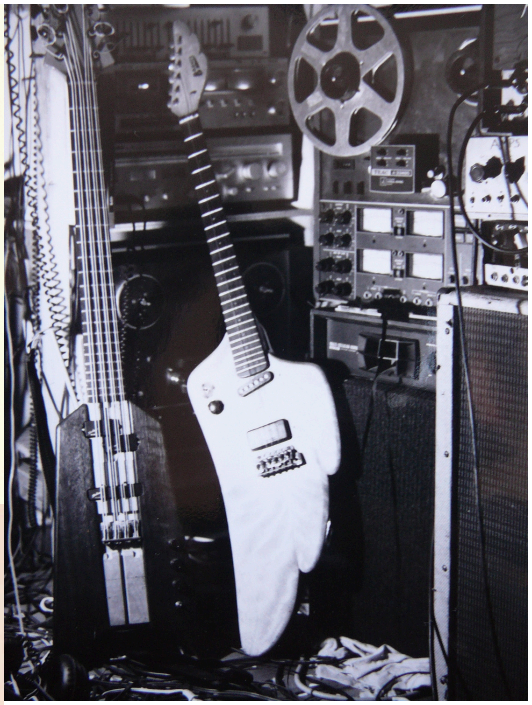

Henry Barnes

To understand Man Is The Bastard, one must understand Claremont, and to understand Claremont, one must understand the IE. The Inland Empire–second only to the Holy Roman–is a place of infinite contradictions. Think 'more Circle K than circle A', where the high priests petro-masculinity rub shoulders with monk-crooner Leonard Cohen, and the Mountain Goats . A bastion of liberalism, the Claremont Colleges sit cheek by jowl with the alt-right proto-Fascists at the Claremont Institute (oddly enough located just outside LA county lines in Upland)...



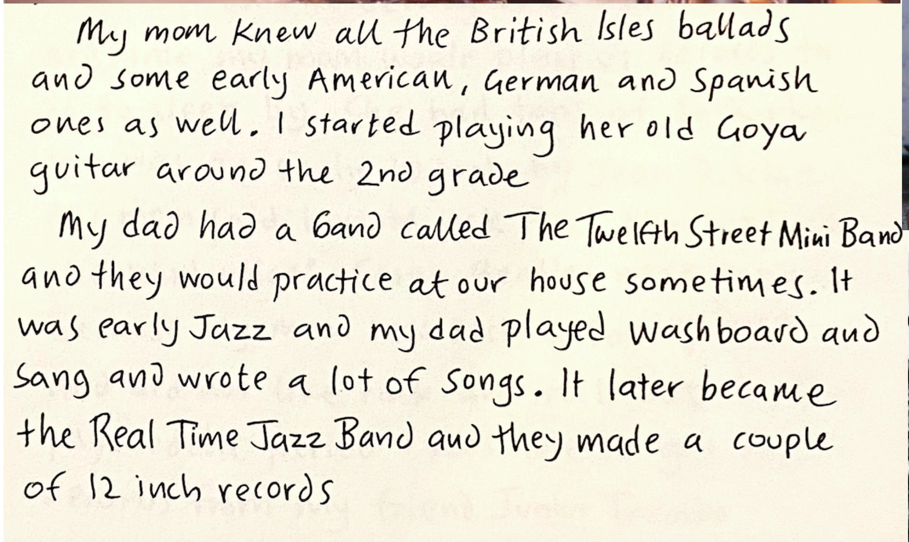
Born thirty miles east of Los Angeles in Pomona CA. The Pomona Valley includes San Dimas, LaVerne, Claremont, Upland and Pomona itself, all places lived.

I am Scottish, Irish, English, Welsh and my mom said her fathers mother was a French Jew from Paris. The Pomona Valley is half way between Los Angeles and San Bernardino.



INLAND EMPIRE

ROAR 150
TRINITY
AMPS FOR CHRIST
POWER



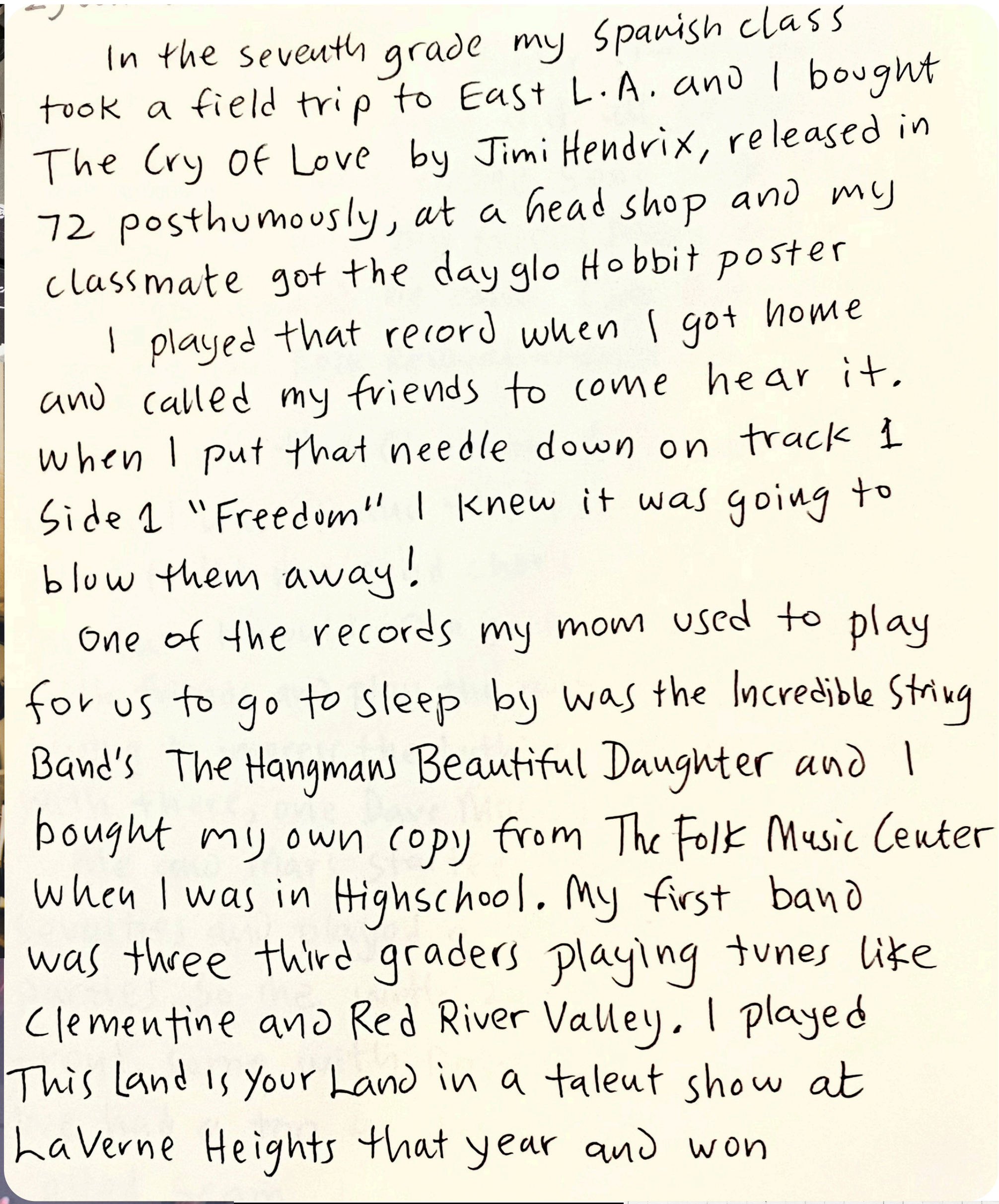
My mom knew all the British Isles ballads and some early American, German and Spanish ones as well. I started playing her old Goya guitar around the 2nd grade

My dad had a band called The Twelfth Street Mini Band and they would practice at our house sometimes. It was early Jazz and my dad played washboard and sang and wrote a lot of songs. It later became the Real Time Jazz Band and they made a couple of 12 inch records

Affluence sits alongside injustice and the spectacular San Gabriel Mountains are obscured from view in some of the worst air in the country most months of the year. Is it any wonder that "The Arena" was penned in the 909?

◆

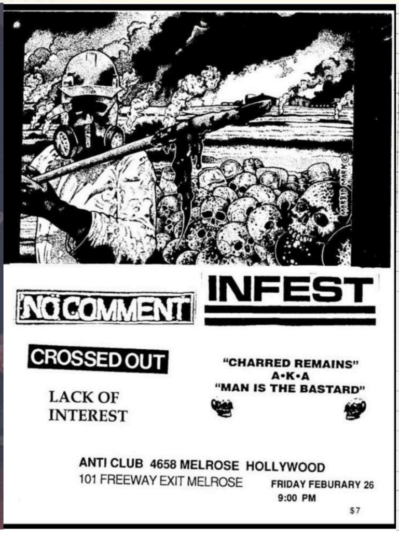
Before Eric Wood was WOOD (all caps), he was simply "Sheky," spinner of yarns, maker of...



In the seventh grade my Spanish class took a field trip to East L.A. and I bought The Cry Of Love by Jimi Hendrix, released in 72 posthumously, at a head shop and my classmate got the dayglo Hobbit poster

I played that record when I got home and called my friends to come hear it. When I put that needle down on track 1 Side 1 "Freedom" I knew it was going to blow them away!

One of the records my mom used to play for us to go to sleep by was the Incredible String Band's The Hangmans Beautiful Daughter and I bought my own copy from The Folk Music Center when I was in Highschool. My first band was three third graders playing tunes like Clementine and Red River Valley. I played This Land is Your Land in a talent show at LaVerne Heights that year and won



MORBID MARK ©

NO COMMENT

INFEST

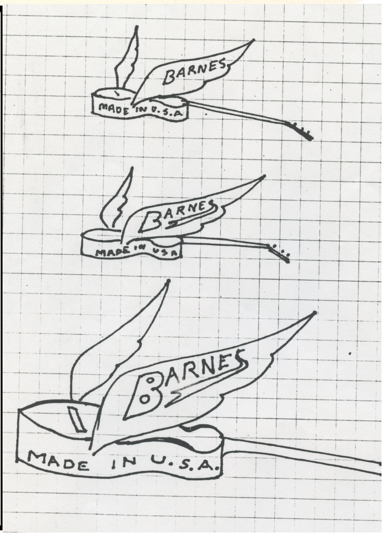
CROSSED OUT

LACK OF
INTEREST

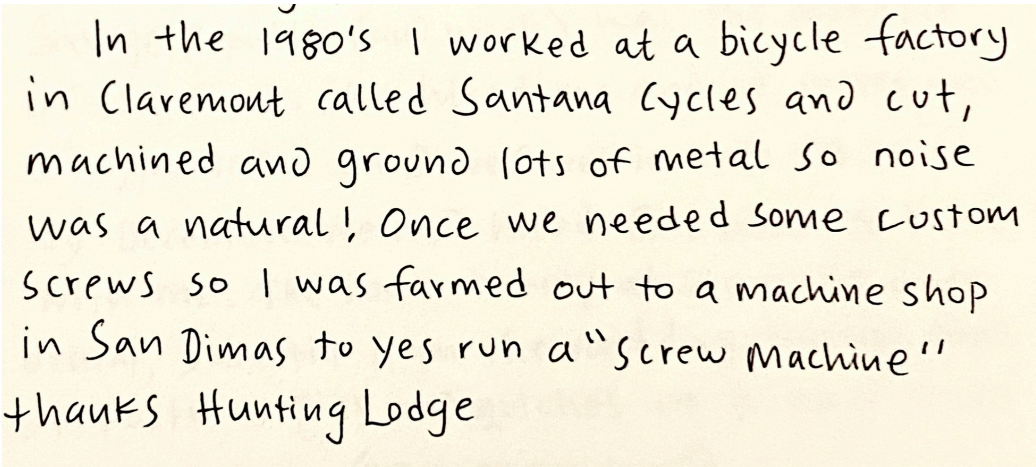
"CHARRED REMAINS"
A•K•A
"MAN IS THE BASTARD"

ANTI CLUB 4658 MELROSE HOLLYWOOD
101 FREEWAY EXIT MELROSE

FRIDAY FEBURARY 26
9:00 PM
$7



exceptional mochas. In the early 90s, Eric was Some Crust Bakery's fringe of the fringe, a take-no-prisoners craftsman with the gift of gab and the chutzpah to wear the leather dude[1] Born Against shirt to work in broad daylight. At any given moment he might talk regale you with tales of gigs he'd seen (Black Flag-White Flag in an avocado grove in Rialto?!!!); sing the praises of Eno's *Ambient: 1* record...



In the 1980's I worked at a bicycle factory in Claremont called Santana Cycles and cut, machined and ground lots of metal so noise was a natural! Once we needed some custom screws so I was farmed out to a machine shop in San Dimas to yes run a "Screw Machine" thanks Hunting Lodge

sign his letters--always in a tight, rounded script--"I love you, brother."

◆

Eric's love of animals is only matched by his contempt for human selfishness. This, in essence, is the enigma wrapped in a conundrum: how can someone so kind craft screeds as savage as "Semen in the eye socket of Thomas Lenz"?

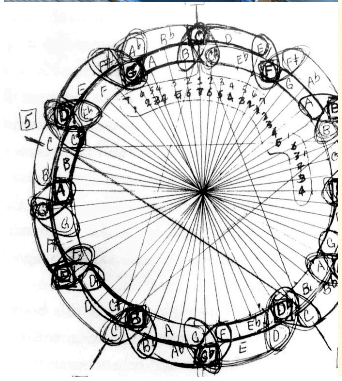
◆

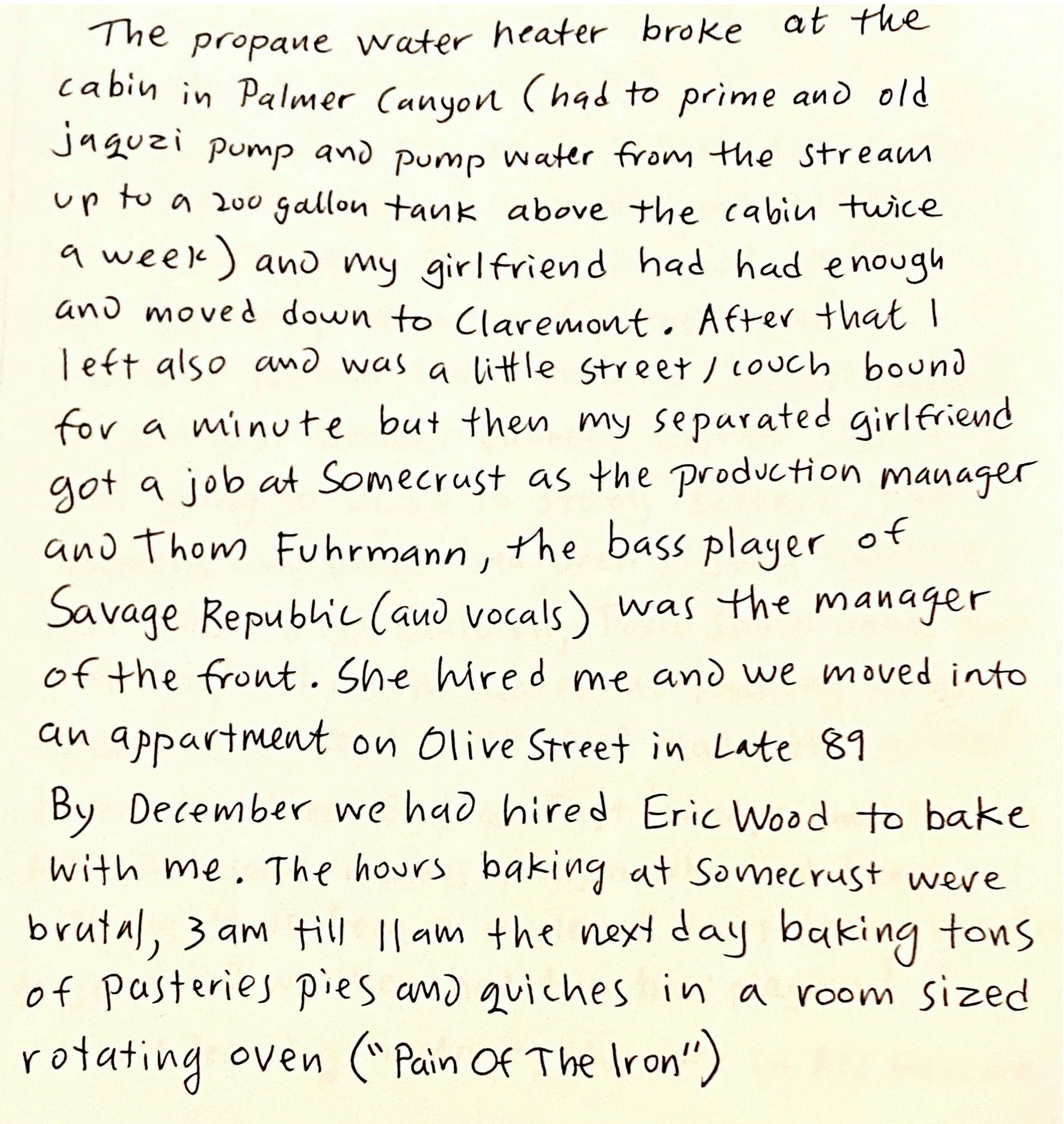
The internet is optimized for contizol-induced rage and righteous indignation, and WOOD's presence there is legendary, if not a parody of a caricature. I only wish more people knew Sheky as well.

MUSIC DIRECTOR

MITB
HEADQUARTERS
AMPEX

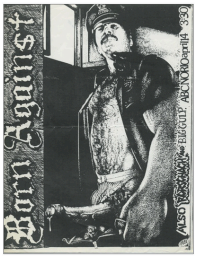
AMPS FOR CHRIST





The propane water heater broke at the cabin in Palmer Canyon (had to prime and old jaquzi pump and pump water from the stream up to a 200 gallon tank above the cabin twice a week) and my girlfriend had had enough and moved down to Claremont. After that I left also and was a little street/couch bound for a minute but then my separated girlfriend got a job at Somecrust as the production manager and Thom Fuhrmann, the bass player of Savage Republic (and vocals) was the manager of the front. She hired me and we moved into an appartment on Olive Street in Late 89

By December we had hired Eric Wood to bake with me. The hours baking at Somecrust were brutal, 3am till 11am the next day baking tons of pasteries pies and quiches in a room sized rotating oven ("Pain Of The Iron")



1. "I lived in a building at 264 Townsend St. in New Brunswick from 1989 to 1990. Some guy moved out or got kicked out of another apartment in the house. A whole series of paperbacks illustrated by REX ended up in the trash can next to my side door along with other debris from the tenant's life. In the '80s and early '90s, any Jersey boys who drove home from hardcore shows in the East Village after dark passed the famous gay bars like the Ramrod on the West Side Highway. Tons of Village People-looking motorcycles dudes were everywhere. That weekly scene converged with the Pettibon Black Flag Police Story t-shirt in my mind and the flyer was born. Al Long of Nausea later made a couple dozen Born Against tour t-shirts with this design for a February 1992 US tour." ~Adam Nathanson, "Vitriolic War Prayers: Born Against Flyer Art," noecho.net, 2017.

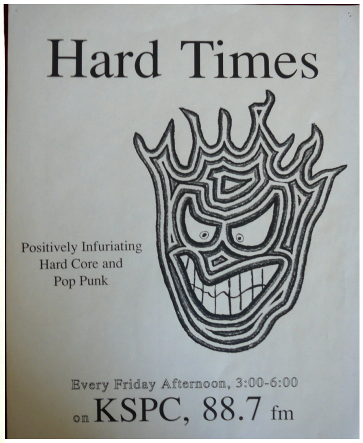
Drew Gilbert of Floodgate had a little ditty he made up working in front

Good morning Ma'am would you like a muffin?
you're the reason I'm huffin' and puffin'!

I was inbetween bands and Wood was transitioning between Cyclopse and Charred Remains and he and Connell needed a guitarist because Connells brother Shawn[2] was going to UCSD to study Science, The Connells and Wood had been Pilsbury Hardcore and Pissed Happy Children, Toxic Shock bands too!

I tried out in the Claremont Packing House basement practice space and made the grade! It was the three of us at first Wood/Connell/Barnes till after some months Kenyon who had been listening to us from a couple of doors down wanted to join and we then had two bass players!

I was learning hardcore, the core in AFC Folkcore

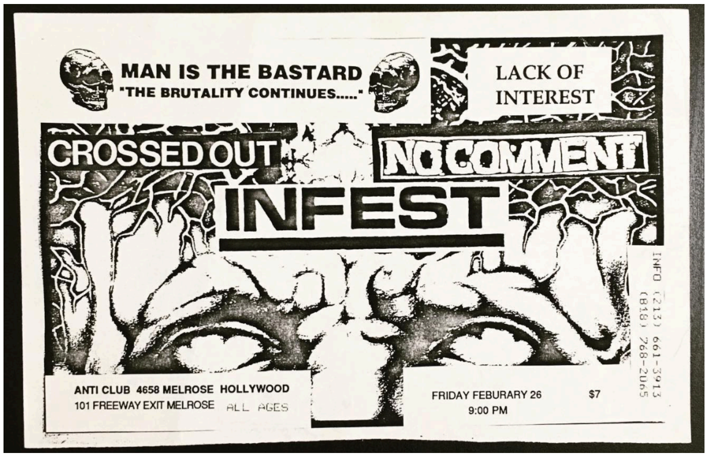


Hard Times

Positively Infuriating
Hard Core and
Pop Punk

Every Friday Afternoon, 3:00-6:00
on KSPC, 88.7 fm

POWER
REEL
SPEED
VU
REC
STOP
PAUSE



MAN IS THE BASTARD
"THE BRUTALITY CONTINUES....."

LACK OF INTEREST

CROSSED OUT

NO COMMENT

INFEST

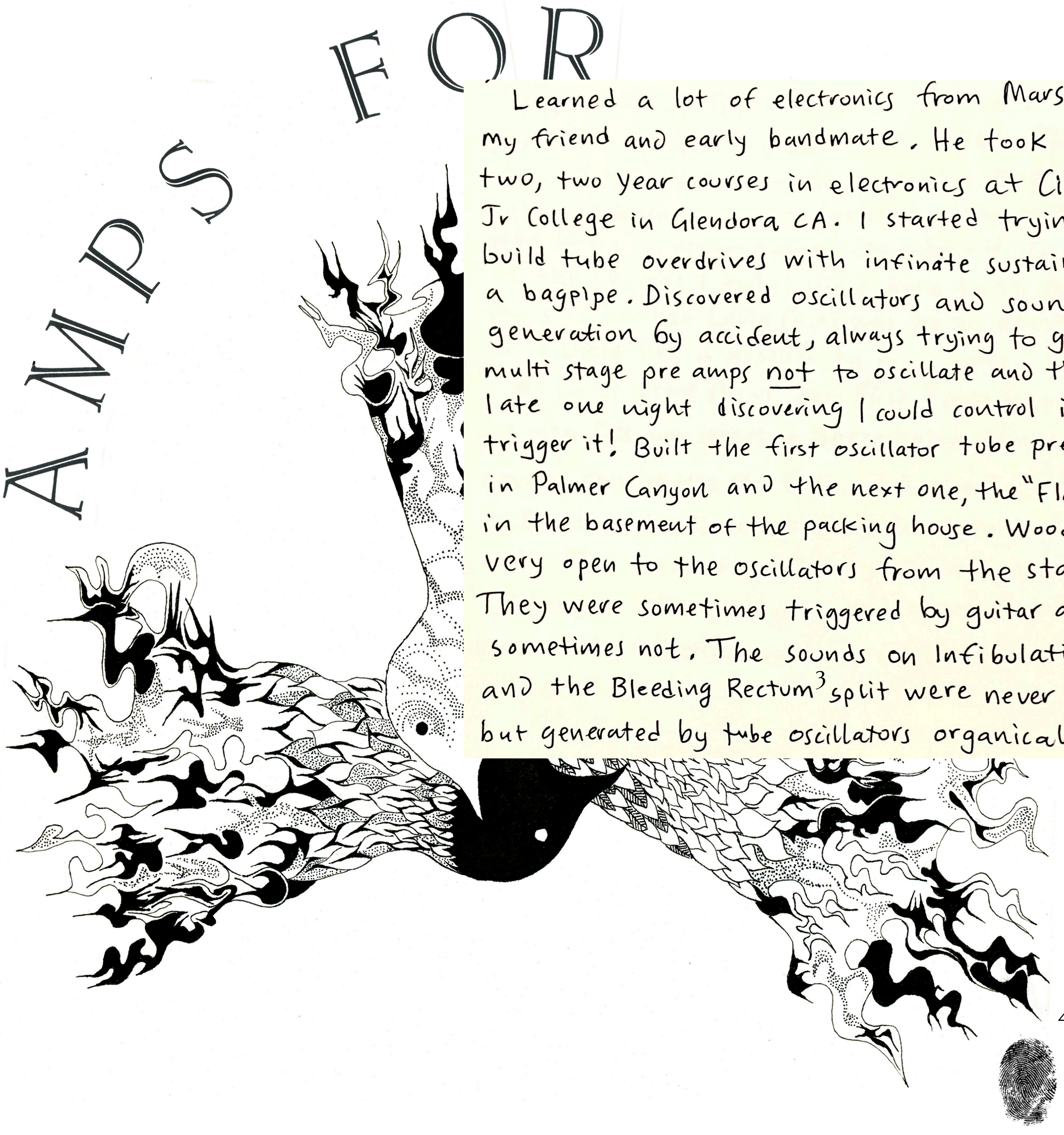
ANTI CLUB 4658 MELROSE HOLLYWOOD
101 FREEWAY EXIT MELROSE ALL AGES

FRIDAY FEBURARY 26 $7
9:00 PM

INFO (213) 661-3913
(818) 768-2065

---

[2] "It was Toxic Shock (Records) in Pomona/ and limited access to Los Angeles / so many of us were not able to get to LA for shows / so we sort of made our own / there was a real frustration / so much music and opportunity were just out of reach / even when people got a car there was always a hurdle / no gas money / no room in the car / mom said no / this frustration had real teeth / Pomona alchemy / major input (Toxic Shock) + shows far away = do something / how often can you see Toxic Reasons on a school night / then go back the next day and even try to explain to an average kid what that was / 'how was your night? we had pizza.' / 'oh nice, we had most of the Independence lp, some Kill By Remote Control, and War Hero.'" ~ Shawn Connell, original member of Charred Remains, recalling early years in the Pomona Valley Hard Core scene.



Learned a lot of electronics from Mars my friend and early bandmate. He took two, two year courses in electronics at Citrus Jr College in Glendora CA. I started trying to build tube overdrives with infinate sustain like a bagpipe. Discovered oscillators and sound generation by accident, always trying to get these multi stage pre amps not to oscillate and then late one night discovering I could control it and trigger it! Built the first oscillator tube pre amp in Palmer Canyon and the next one, the "Flat Box" in the basement of the packing house. Wood was very open to the oscillators from the start. They were sometimes triggered by guitar and sometimes not. The sounds on Infibulation and the Bleeding Rectum[3] split were never sampled but generated by tube oscillators organically.

[4]

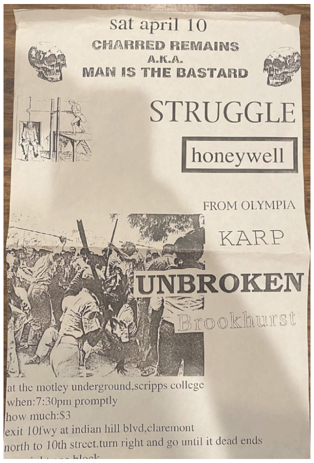
---

3. For groms making an initial foray outside of the Revelations back catalog, the Bleeding Rectum split 12, aka Banish the Shit Breed covers a lot of ground. “Idget Child” takes on negligent parenting and “Son of Thug” calls forth the spirit of the Kali Yuga (with none of the negative connotations of the second Cro-Mags record), while “Man Is The Bastard” channels a Pacifica Radio critique of geo-politics without name-checking Noam Chomsky: “...CIVILIZATIONS: FALLING / EMPIRES: GROW!” At the same time, Henry’s tuned oscillators seem to be commune with birds outside the studio window as Aaron-Eric-Joel’s rhythm section fuse Funkadelic’s “March to Witch’s Castle” and Jaco Pastorius’ “Portrait of Tracy.” In sum: erudition, relentless groove, amateur ornithology. At least that’s what I hear.

4. An illustration I did for AFC’s sonic interpretation of the myth of the Phoenix. This sat idle for 25 years then, as luck would have it, rose from the ashes and was released by Tall Texan Records in Oakland. Highly recommended for fans of Seamus Heaney, The Power of Myth, and homemade instruments.

Man Is The Bastard practiced a lot so for the most part we were very tight. That show at The Motley at Scripps College in Claremont was good because it was local and Marty Roberts was there photographing. My adopted family of the Shumpert twins were both there and my step brother Louie (RIP) was being flown around in a circle like a propellor by his ankles

A lot of great shows, the First Fiesta Grande at 924 Gillman Street in Berzerkeley, Shows with Crossed Out[5] at the Che Cafe, and the Locust at UCSD and the shows at Coo's Art Cafe in Santa Ana with Alex Yuzimov and Jalopaz and the Jabberjaw with Floodgate and many more! It was a very creative and expressive time!



sat april 10

CHARRED REMAINS
A.K.A.
MAN IS THE BASTARD

STRUGGLE

honeywell

FROM OLYMPIA
KARP

UNBROKEN

Brookhurst

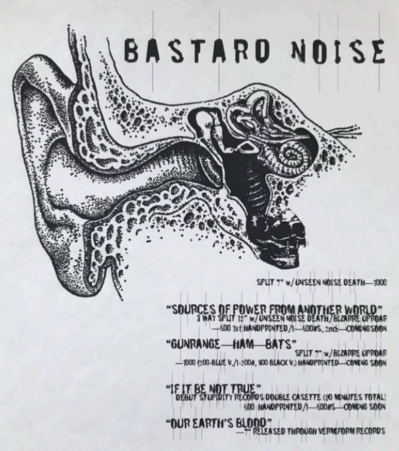
at the motley underground,scripps college
when:7:30pm promptly
how much:$3
exit 10fwy at indian hill blvd,claremont
north to 10th street.turn right and go until it dead ends

---

[5] "I couldn't even understand what was going on—is this free jazz?! Is this chaos?! Is this music played by monsters for actual monsters!? WHO IS THOMAS LENZ AND WHY ARE WE SHOVING A SCREWDRIVER IN HIS URETHRA?! The Man Is the Bastard side is just this complicated frantic noisy cacophony that collapses in on itself in the most beautiful way as the Wood and Kenyon's dual bass attack lurches into "Walkers of the Street," the almost desperate technical instrumentation giving way to what I imagine Godzilla was listening to as he ravaged Tokyo. Heavy on the freak sauce, indeed." Michael Thorn, recalling his first exposure to the MITB/Crossed Out split 7", Razorblades and Aspirin newsletter, 2024

In the first year of MITB me and Wood began Bastard Noise. A purely experimental side. We spent countless hours in my old sound proofed one car garage on OLIVE ST experimenting with sounds and oscillators and recording onto my old Teac 3340s reel to reel 4 track machine. Nelson who now makes Trogotronic sound makers joined us in the first year and Bastard Noise was Barnes/Nelson/Wood

Me and Wood have been playing a show every year as AFC and BN called "The Birthdays Continue" in Oakland and L.A.


BASTARD NOISE

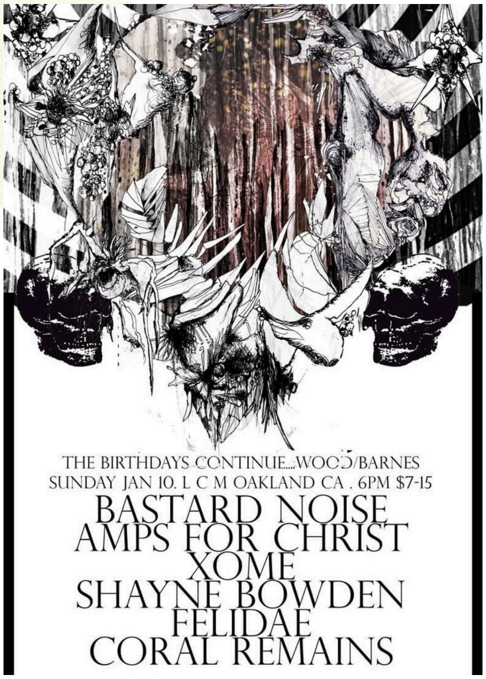
SPLIT 7" w/UNSEEN NOISE DEATH—1000

"SOURCES OF POWER FROM ANOTHER WORLD"
3 WAY SPLIT 12" w/UNSEEN NOISE DEATH/BIZARRE UPROAR
—500 1st HANDPRINTED/1—500#S, 2nd—COMING SOON

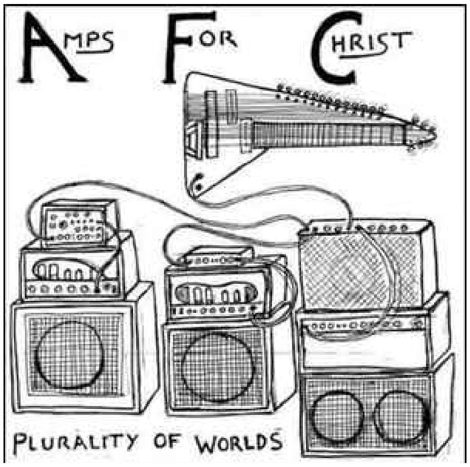
"GUNRANGE—HAM—BATS"
SPLIT 7" w/BIZARRE UPROAR
—1000 (200-BLUE V./1-200#, 800 BLACK V.) HANDPRINTED—COMING SOON

"IF IT BE NOT TRUE"
DEBUT STUPIDITY RECORDS DOUBLE CASETTE (90 MINUTES TOTAL)
500 HANDPRINTED/1—500#S—COMING SOON

"OUR EARTH'S BLOOD"
—7" RELEASED THROUGH VERMIFORM RECORDS



THE BIRTHDAYS CONTINUE...WOOD/BARNES
SUNDAY JAN 10. L C M OAKLAND CA . 6PM $7-15
BASTARD NOISE
AMPS FOR CHRIST
XOME
SHAYNE BOWDEN
FELIDAE
CORAL REMAINS

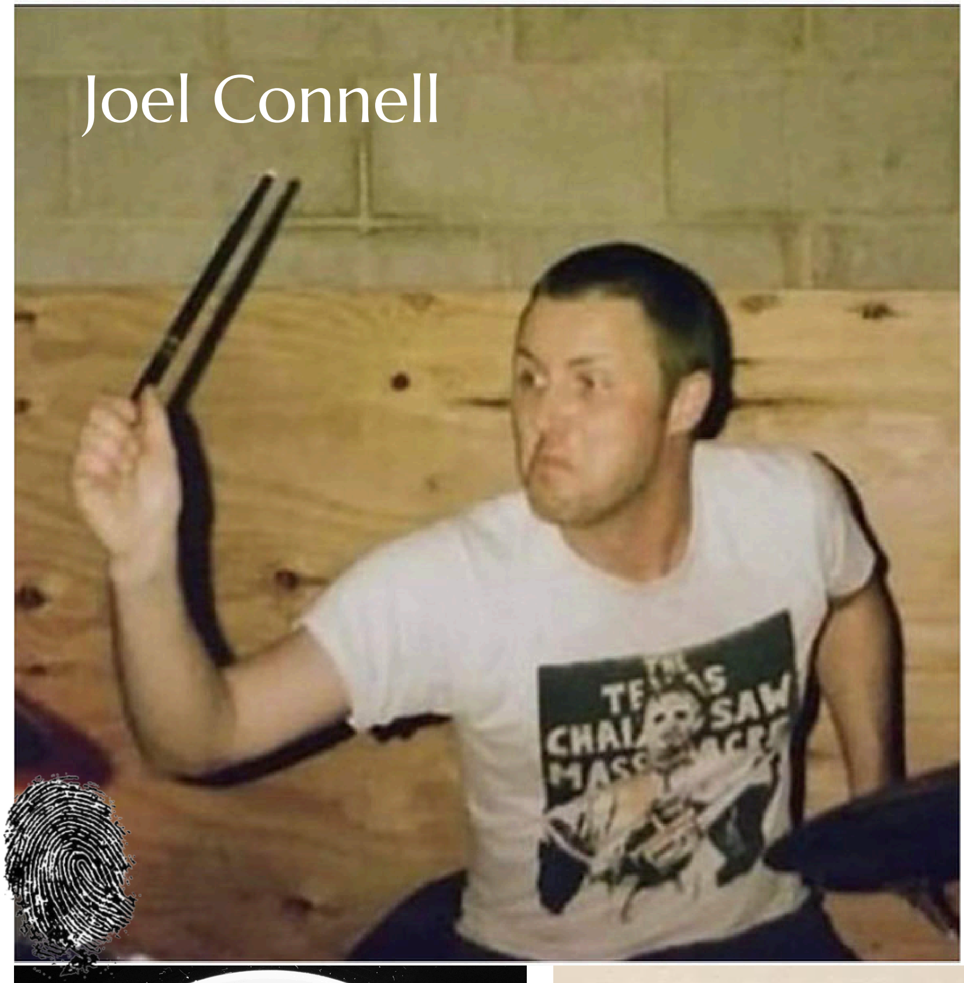

AMPS FOR CHRIST
PLURALITY OF WORLDS

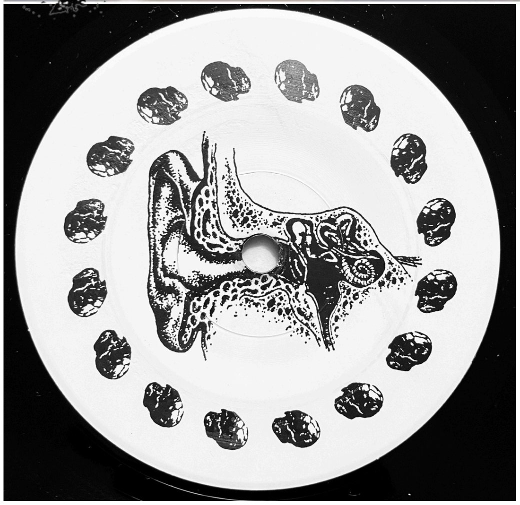
AMPS FOR CHRIST
"CLIFF PARADE"
BASTARD NOISE
"THE CROSSROADS OF AGONY"

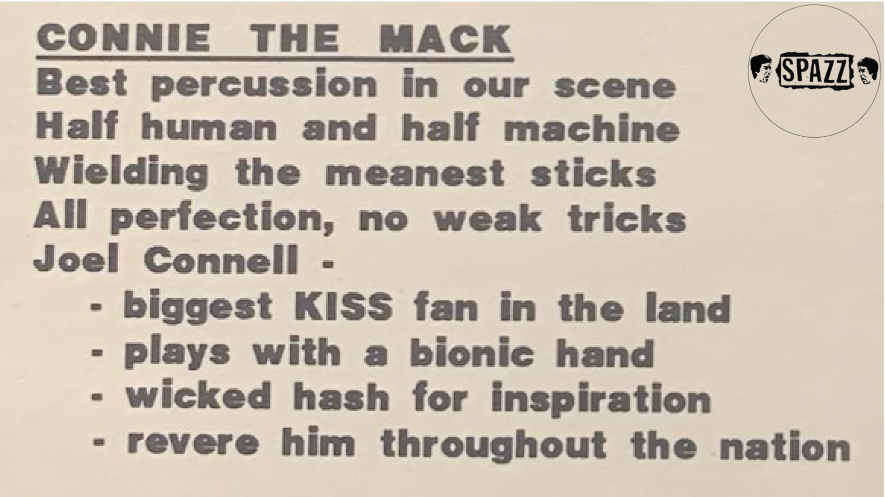
AMPS FOR CHRIST
BASTARD NOISE

BASTARD NOISE
"THE BIRTHDAYS CONTINUE..."
JANUARY 11TH, 2020

Joel Connell


THE TEXAS CHAINSAW MASSACRE

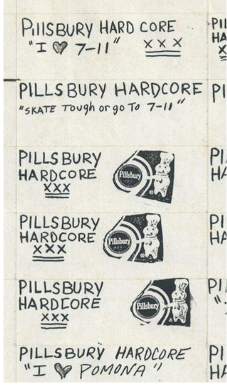


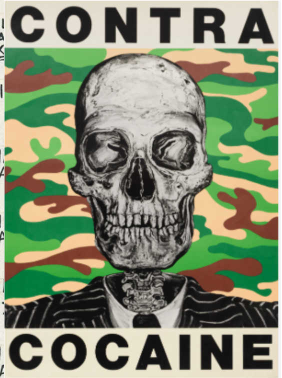


CONNIE THE MACK

Best percussion in our scene
Half human and half machine
Wielding the meanest sticks
All perfection, no weak tricks
Joel Connell -
- **biggest KISS fan in the land**
- **plays with a bionic hand**
- **wicked hash for inspiration**
- **revere him throughout the nation**

The landscape of memory is a foreign place; they speak a different language there: Roble Junior High was plastered with Pillsbury HC stickers and the Iran Contra Affair gave rise to Robbie Conal's "Contra Cocaine" posters; Joe Benson's track-by-track dissection of Genesis' *Lamb Lies Down on Broadway* on "The Seventh Day" was confounding, but hearing Lubricated Goat on KXLU made perfect sense; Fridays on KSPC flowed from superscientifical hip-hop to Ray Spinoza Prozac's grindcore show to Chris Jensen and Drew Gilbert's *Hard Times*. These are the phonographic memories many will take into the next life.

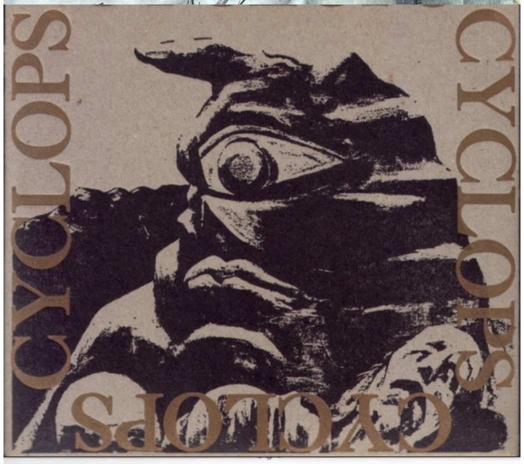

PILLSBURY HARD CORE
"I ♡ 7-11" XXX
PILLSBURY HARDCORE
"SKATE Tough or go To 7-11"
PILLSBURY HARDCORE XXX
Pillsbury
PILLSBURY HARDCORE XXX
Pillsbury
PILLSBURY HARDCORE XXX
Pillsbury
PILLSBURY HARDCORE
"I ♡ POMONA"

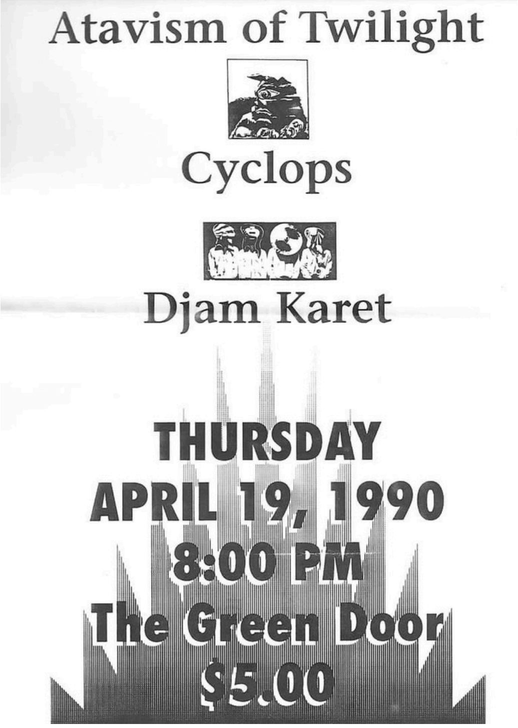

CONTRA
COCAINE

I try to live and my people are whoever fit in my world currently.

Wood and I had a "side project" going around the end of PHC and before Charred Remains.
called Cyclops.[6] Our first 7" had Bruce from Independent Project Press do the cover in his famous letter press from a painting I did myself. Bruce was a founding member of Savage Republic who I also played with in late 2003. We did a handful of cross country shows for their reunion tour.

[Atavism of Twilight, Cyclops, Djam Karet] was a cool show. Normally this venue would book local hair metal rock and country in it but tonight was prog, with a capital OG!!! The first band up was Atavism of Twilight.This band was one of a kind for the time and the zone, sounding like a cross of Balleto de Bronzo and Shylock with some old Scorpions a la Roth era. And during their set an earthquake rumbles the show. Booom!!!! Then Cyclops, a three piece at that time, with my friend Matt Jacavedies on keyboards, and Wood on bass. We played our own jam style of prog numbers. And then Djam Karet, jam-prog inspired by Ozric Tentacles. I'll just never forget the coked out sound man shaking his head during our chaos blasting Zorn-inspired "free jazz sections." The FUN reached an apex pinnacle when what I would call the Djam Karet groupie boys formed a "dancing line" and started banging their heads and in choreographed dancing to the odd groovy sway of Djam Karet.





Atavism of Twilight

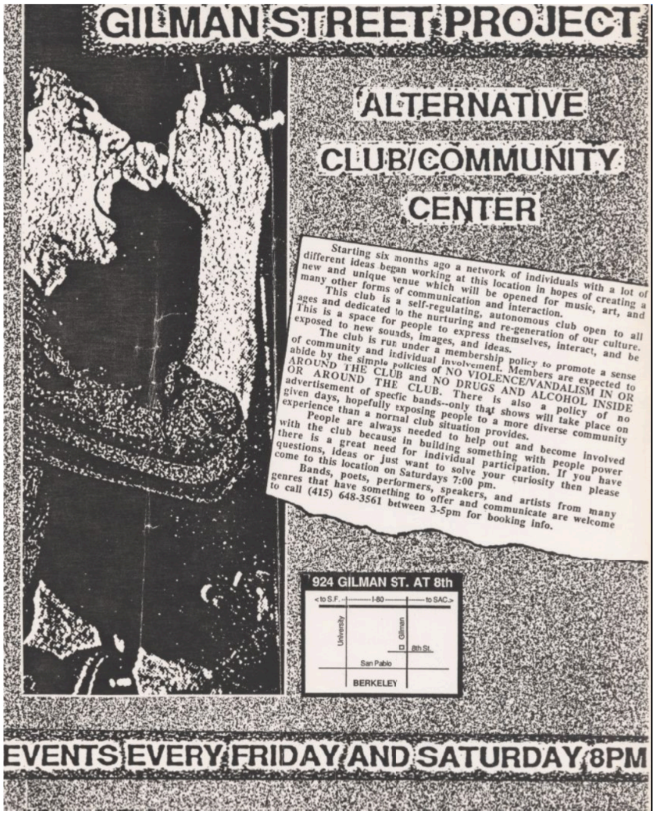
Cyclops

Djam Karet

THURSDAY
APRIL 19, 1990
8:00 PM
The Green Door
$5.00

Temporary autonomous zones make strange bedfellows. Aaron Kenyon knew Ray Collins who'd played with Frank Zappa and the Mothers of Invention. Zappa picked up Adrian Belew for a tour, but David Bowie pinched him for the tail end of his Berlin trilogy which brought out the best in both Brian Eno and Robert Fripp. Without Fripp, there'd be no *Starless and Bible Black*, and ... you get the picture. Each is a thread in a cloth made stronger for the tightness of the weave.

◆



GILMAN STREET PROJECT

ALTERNATIVE CLUB/COMMUNITY CENTER

Starting six months ago a network of individuals with a lot of different ideas began working at this location in hopes of creating a new and unique venue which will be opened for music, art, and many other forms of communication and interaction.

This club is a self-regulating, autonomous club open to all ages and dedicated to the nurturing and re-generation of our culture. This is a space for people to express themselves, interact, and be exposed to new sounds, images, and ideas.

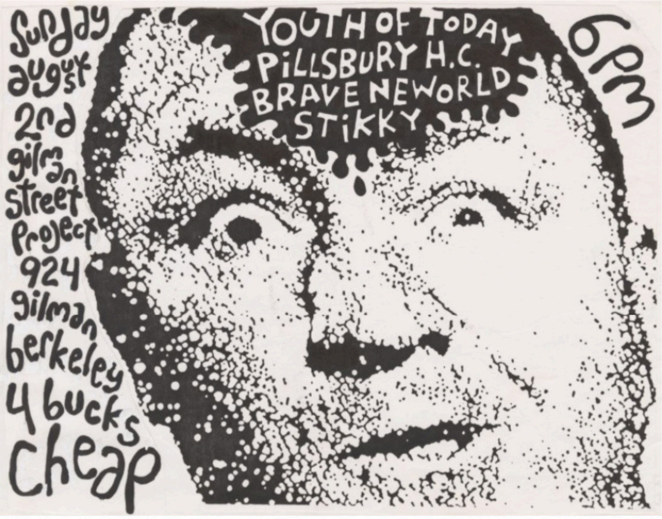
The club is run under a membership policy to promote a sense of community and individual involvement. Members are expected to abide by the simple policies of NO VIOLENCE/VANDALISM IN OR AROUND THE CLUB and NO DRUGS AND ALCOHOL INSIDE OR AROUND THE CLUB. There is also a policy of no advertisement of specfic bands--only that shows will take place on given days, hopefully exposing people to a more diverse community experience than a normal club situation provides.

People are always needed to help out and become involved with the club because in building something with people power there is a great need for individual participation. If you have questions, ideas or just want to solve your curiosity then please come to this location on Saturdays 7:00 pm.

Bands, poets, performers, speakers, and artists from many genres that have something to offer and communicate are welcome to call (415) 648-3561 between 3-5pm for booking info.

924 GILMAN ST. AT 8th

EVENTS EVERY FRIDAY AND SATURDAY 8PM



If I hadn't have landed [my job at Rhino Records] in the fall of '88 my life might have been quite different; I might have been relegated to pizza parlors for the unseeable future. My memories of this time are happy, perfect and everything I could have wanted. I was renting a room at an old friend's place in Claremont so I could walk to work in the Village and walk to the Packing House to rehearse with bands. I used to refer to this world as my utopia. Rhino records was perfect in 1988. At that time it was on Yale, tucked inside of an arcade / hallway of glass lined shops. Also part of the interior had an upstairs section devoted to bargain bin records priced at $.99 and $.37cents. Can you imagine that today?! As you walked upstairs, it eclipsed another shop, and you could look down at people shopping nearby. The two shops fit into another time dimension of hippy love and equity, with a lingering scent of Robert Crumb patchouli, macrame and sarsaparilla. Not too different from the old Pooh Bah record shop in Pasadena. In my 20 year old mind, I had arrived! At one point I started seriously dating the girl who worked next door, a Ms. Seana Bryan, and the shop was Raynebeau Rags. [This was] a glorious time to be alive.

[Pillsbury Hard Core] played [Gilman] the third week after its opening... and the walls were still mostly white from the fresh drywall primer. And we did our duty to put our sticker and magic marker the fresh walls with our name. Every subsequent decade I saw the place grow with every conceivable style[7] of punk band go through it.

---

6. Cyclops' "Pincers' Movement" was revisited on the Bastard Noise 12" *A Culture of Monsters* (Deep Six, 2009). "Twisted death games / tell the tale / of damage / where no one prevails! / a side to side / piercing / tactics / of monsters! / unravel / peace / conflict / insect kings! / death throne / beings fight / bloody/armor! / Twisted death games / tell the tale / of damage / where no one prevails! / a side to side / piercing / tactics / of monsters!" Both are HIGHLY recommended!

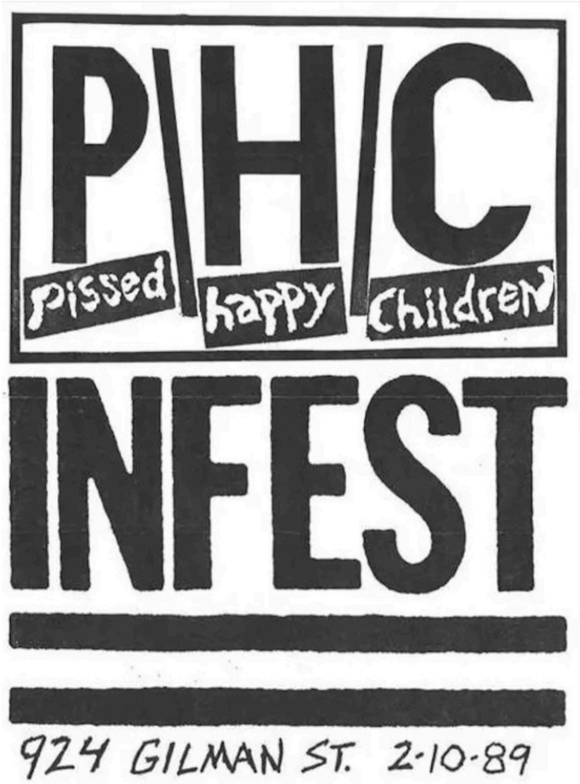
7. "Anything can be underground, so long as it's the truth"
~Curtis Mayfield, 1971

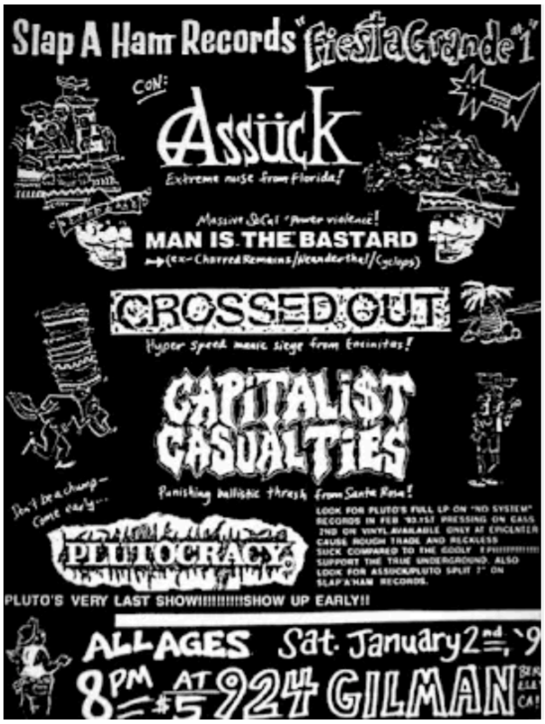
The very first or second one we did I should say was not very well attended and it included Infest. The first one we tried getting to was ill-fated. (Bob) Durkee decided to use his aging Plymouth Horizon, and if you know the size of this car it's small. And somehow he attached a trailer hitch plus a small trailer for all of our equipment. We had only reached Woodland Hills when we hit what looked like a boat anchor, and it turned our automatic transmission into paste.

So we didn’t make our first Gilman show.

The second show with Infest was almost death for the band. And on this one Bob gets another UHaul and we do it and Bob wants to drive back after the show, which means no nutrition, no sleep. We go to a resturant and, mind you we’re about two hours from home, and we stop in Santa Barbara for breakfast. Well we get back in the car all full of food and Bob doesn't drink coffee. So what happens when you eat and haven’t slept? Exactly! You doze off into a fitful slumber...while driving!!!! We all fell asleep too and were woken to violent jerking of the steering wheel and Bob yelling waaaaaaaaaahhhttttttt!!!!!?????? In a matter of seconds we were driving into the center divider and went into a 2.5 barrel roll with the trailer twisting and turning with the car. So we lived. Luckily the center divider was overgrown with iceplant and I just got a bloody lip but Wood had it the worse.The windscreen was cracked and gas was draining on his face directly from the carburetor.

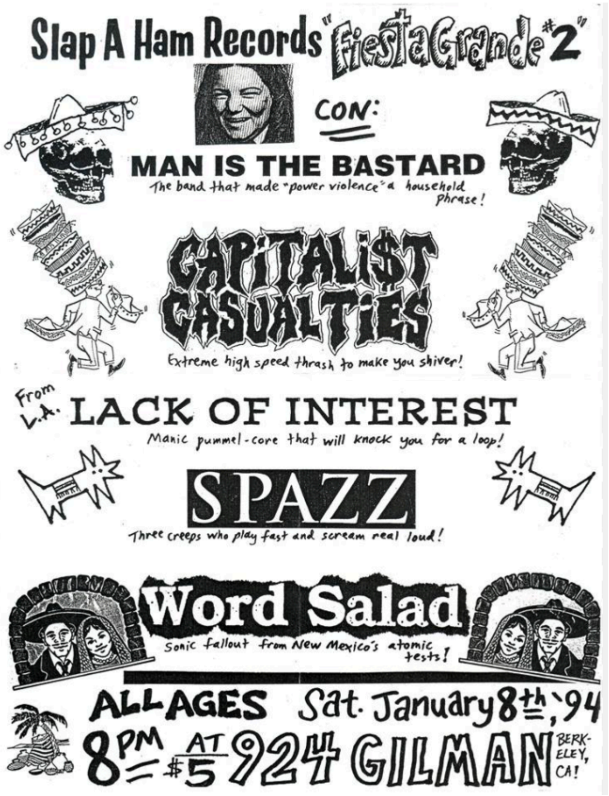
Next was Pissed Happy Children and JOLT,[8] a band my brother was in. We started drinking the cola on our first trip to Gilman from SoCal.

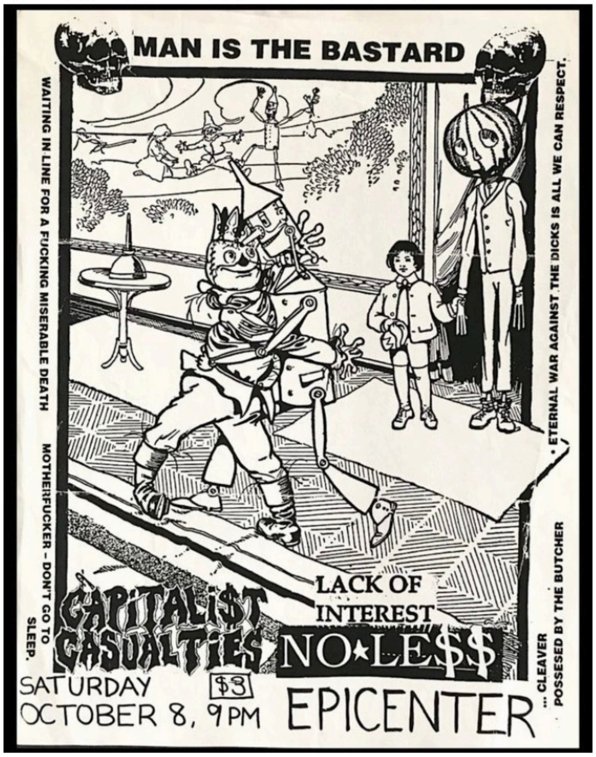

P H C
Pissed happy Children
INFEST
924 GILMAN ST. 2-10-89


Slap A Ham Records "FiestaGrande #1"
CON:
Assück
Extreme noise from Florida!
Massive SoCal "power violence"!
MAN IS THE BASTARD
(ex-Charred Remains/Neanderthal/Cyclops)
CROSSED OUT
Hyper speed music siege from Encinitas!
CAPITALIST CASUALTIES
Punishing ballistic thresh from Santa Rosa!
Don't be a chump - come early...
PLUTOCRACY
LOOK FOR PLUTO'S FULL LP ON "NO SYSTEM" RECORDS IN FEB '93.1ST PRESSING ON CASS 2ND ON VINYL AVAILABLE ONLY AT EPICENTER CAUSE ROUGH TRADE AND RECKLESS SUCK COMPARED TO THE GOOLY EPI!!!!!!!!! SUPPORT THE TRUE UNDERGROUND. ALSO LOOK FOR ASSUCK/PLUTO SPLIT 7" ON SLAP A HAM RECORDS.
PLUTO'S VERY LAST SHOW!!!!!!!!!!SHOW UP EARLY!!
ALL AGES Sat. January 2nd, '9
8PM $5 AT 924 GILMAN

---

[8] JOLT also featured Paul “Frosty” Hertz from Chain of Strength. Anyone who isn’t firing up the WayBack Machine of the imagination at that line-up, perhaps now is the time to take one step forward.


Slap A Ham Records "Fiesta Grande #2"
CON:
MAN IS THE BASTARD
The band that made "power violence" a household phrase!
CAPITALI$T CASUALTIES
Extreme high speed thrash to make you shiver!
From L.A. LACK OF INTEREST
Manic pummel-core that will knock you for a loop!
SPAZZ
Three creeps who play fast and scream real loud!
Word Salad
Sonic fallout from New Mexico's atomic tests!
ALL AGES Sat. January 8th, '94
8PM AT $5 924 GILMAN
BERKELEY, CA!


MAN IS THE BASTARD
WAITING IN LINE FOR A FUCKING MISERABLE DEATH
MOTHERFUCKER - DON'T GO TO SLEEP.
ETERNAL WAR AGAINST THE DICKS IS ALL WE CAN RESPECT.
... CLEAVER POSSESED BY THE BUTCHER
CAPITALI$T CASUALTIES
LACK OF INTEREST
NO★LE$$
SATURDAY OCTOBER 8, 9PM
$3
EPICENTER

The MITB shows were well attended especially during the Fiesta Grande years of shows. But the best show I played was with Bastard Noise in 2011 at one of the Short, Fast, and Loud fests. There was a line around the building and it was sold out.

[The record on Alternative Tentacles] was entirely surreal. Growing up and listening to and being inspired by the Dead Kennedys, buying their records as teens, made us see that world as something unachievable, but there we were, having Jello himself come to see us at Gilman and a club in San Francisco. And he even had us[9] stay at his home a few times. Unfortunately, Mumia is still in prison.

Those guys [Neurosis] were cool!!!! Dave in particular. They wanted bands they liked, I suppose? Some of our most epic shows were with them. I remember one really amazing night with them at the Trocadero[10] in San Francisco. That venue must have been in the tech part of the city because they were debuting the very first PlayStation prototype consoles up in the balcony and I am a game fan so I was very impressed. Fast forward to 2002 and I found myself touring with Savage Republic and opening a Neurosis show at their request. I saw Dave and he didn't know I was in Savage and was really confused for a second. He said, “Wow, you get around!” All in all MITB probably played with Neurosis six times.

Around the time that Man Is The Bastard was in its golden years, Aaron Kenyon and some friends got us into the National Association of Music Merchants (NAMM) show in Anaheim, California. I think we knew that my drum hero, Tony Williams, was going to be there at some point. We had carefully planned by bringing some things for him to sign, including our

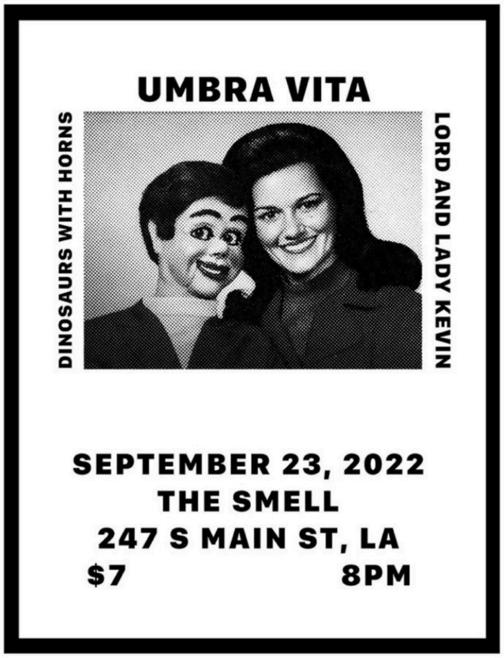
---

[9] Not only did the Philadelphia Police bomb the MOVE group home at 6221 Osage Ave., killing 11 including five children, the body of Tree Africa (14) was housed by the University of Pennsylvania for 36 years. The brutality continues.

[10] The Trocadero hosted an S&M party called Bondage-a-Go-Go, and the night Man Is The Bastard played there was a neighborhood power outage. The two may have not been related.

7" that includes "Strifetime (Tony Williams)". It really didn't take long until we hit a corner and there he was with his wife and nobody else. Aaron sort of met him and cornered him as the rest of us stared in shock as [Aaron] gave him our 7" and the first thing he said was "Aw, honey, look at the little record" HA!!!!!!!!!!! I never actually shook his hand or met him. I was in the same room; let's just leave it at that. Big fan forever! RIP Tony Williams.

[Regarding Mahavishnu Orchestra] That's easy! Start right at the beginning and go all the way to Visions of the Emerald Beyond.[11] The opener with Narada Micheal Walden will tear your head off its socket with fusion chops proto-MITB, all encased in a beautiful, dark, spiritual shell. Those albums are for all to hear and draw inspiration from, just as we did in MITB. And in my most humble opinion must remark that it was all of our very[12] eclectic listening that we derived our sound(s). The Infest brand of old hardcore was almost instantly passe and boring. We needed some HIGH power inspired music that would end up making us next level pioneers.

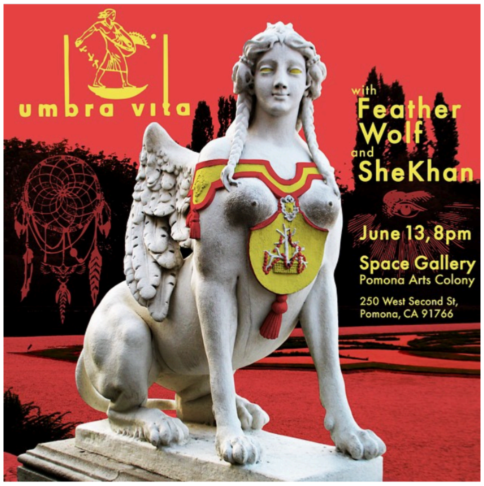


UMBRA VITA

DINOSAURS WITH HORNS

LORD AND LADY KEVIN

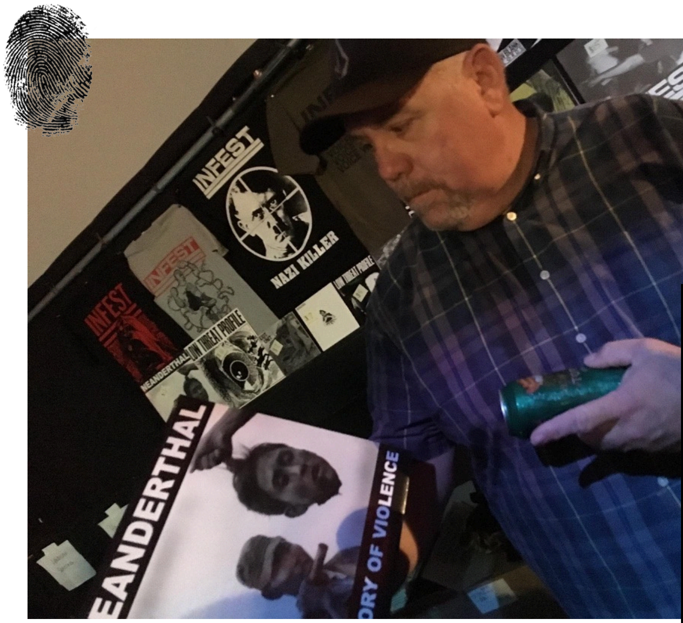
SEPTEMBER 23, 2022
THE SMELL
247 S MAIN ST, LA
$7 8PM



umbra vita

with
Feather Wolf
and
SheKhan

June 13, 8pm
Space Gallery
Pomona Arts Colony
250 West Second St,
Pomona, CA 91766

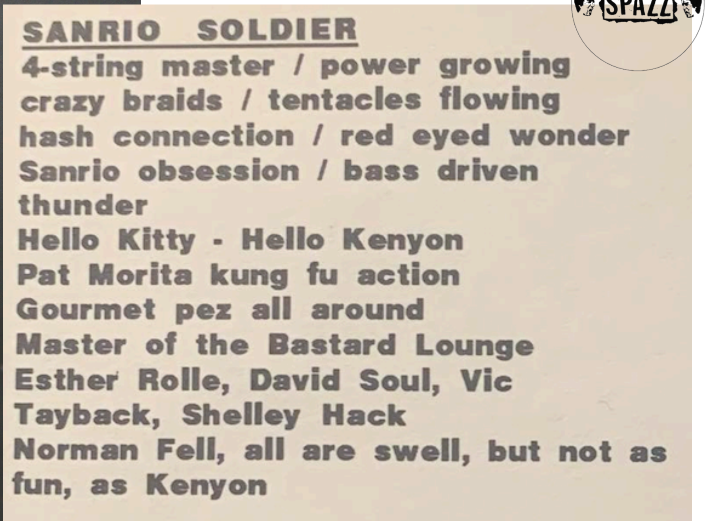


---

[11] No more am I the foolish customer / Of a dry, sterile, intellectual breeze. / I shall buy only / The weaving visions of the emerald Beyond. / My heart-tapestry / Shall capture the Himalayan Smiles / Of my Pilot Supreme. / In the burial of my sunken mind / Is the revival of my climbing heart. / In the burial of my deceased mind / Is the festival of my all-embracing life. ~Sri Chinmoy, 1973

[12] Matt Domino (Infest) pictured here with the "History of Violence" Neanderthal discography 12". The cover image first appeared on the Rorschach/Neanderthal split 7" that came with *Dear Jesus* fanzine #38 and features a superb cover of Septic Death's "Hardware" which was the name of Dave Koenig's fanzine, and Koenig is the world's biggest Infest fan. Full stop.

Aaron Kenyon



SANRIO SOLDIER
4-string master / power growing
crazy braids / tentacles flowing
hash connection / red eyed wonder
Sanrio obsession / bass driven thunder
Hello Kitty - Hello Kenyon
Pat Morita kung fu action
Gourmet pez all around
Master of the Bastard Lounge
Esther Rolle, David Soul, Vic Tayback, Shelley Hack
Norman Fell, all are swell, but not as fun, as Kenyon

MAN IS THE BASTARD
HEAVY ON THE FREAK SAUCE, JACK

MAN IS THE BASTARD
HEAVY ON THE FREAK SAUCE, JACK

What is your idea of perfect happiness? **Perfect is a perplexing, comical word. Navigating a fresh, abundant improvisation; forgetting the myth of self.** What is your greatest fear? **Being forced to kill someone.** What is the trait you most deplore in yourself? **An excess of will that could lead me to extreme acts.** What is the trait you most deplore in others? **My compassion sees it all as genetics/ignorance. Deploring is hard to justify.** Which living person do you most admire? **Mingyur Rinpoche (Tibetan Buddhist teacher); Hugh Thompson, Jr.**[13] What is your greatest extravagance? **Record collecting.** What is your current state of mind? **Centered in awareness; watching the shadow play of thought; embracing pride.** What do you consider the most overrated virtue? **Pride.** On what occasion do you lie? **When the recipient can't understand the truth. It's almost NEVER good to do it.** What do you most dislike about your appearance? **My presentation.** Which living person do you most despise? **Trump: He's not worthy of my energies; he represents the worst of the United States.** What is the quality you most like in a man? **Humility: true modesty (person); Using strength to aid the weak (man).** What is the quality you most like in a woman? **Humility: true modesty (person); Grappling with the beauty principle (woman).** Which words or phrases do you most overuse? **"I'm sorry I made you cum so much."** What or who is the greatest love of your life? **Diamanda Galás or my friends' moms.** When and where were you happiest? **2010: with pup; 2023: Bonbadden,**

---

13. Up until now, no mention of powerviolence, that lazy shorthand for "pictures of starving children sell records" (Chumbawamba) has been made. In part, I believe, because Man Is The Bastard was a critique of both power and violence. And yet they will forever be associated with visceral images of trauma. Visiting the Tuol Sleng Genocide Museum in Phnom Penh, Cambodia in 2009 I couldn't help but think about two decades of records festooned with unnamed mutilated bodies. *That wall of skulls there, isn't that the SEIGE cover?* Tuol Sleng hazards against erasing memory in the name of an utopian Year Zero. I can't help but wonder what these images are doing to all of us, as a community. When we witness pain, do we to feel more, or do we feel less? ...

Germany; anytime on stage, channeling. Which talent would you most like to have? **Dancing.** If you could change one thing about yourself, what would it be? **I would be in a position where I could help more people.** What do you consider your greatest achievement? **Making my grandmother happy.** If you were to die and come back as a person or a thing, what would it be? **Baby Jesus II: The Reckoning. Or come back as a tree on a cliff.** Where would you most like to live? **Wetzlar, Germany.** What is your most treasured possession? **Great grandparents' wall clock that survived the war.** What do you regard as the lowest depth of misery? **Sex slavery; bait dog.** What is your favorite occupation? **Teacher.** What is your most marked characteristic? **My gut.** What do you value most in your friends? **Insight.** Who are your favorite writers? **Hakim Bey, Longchepa, Derek Parfit, Lisa Feldman Barrett, Trangu Rinpoche, Chogyam Trungpa.** Who is your hero of fiction? Huckleberry Finn. **"All right, I'll go to hell."** What are your favorite names? **Rod Verbose. Ofay Duende. Dr. Rex Manteca.** What is it that you most dislike? **Ignorance as aggression.** What is your greatest regret? **Stealing for dope.** How would you like to die? **In a well-placed explosion.** What is your motto? **"The currency of change is pleasure."**

Conversation based on a questionnaire originally crafted by Marcel Proust and used in the classes I teach. ~MR

Center of
Stands the
Non-violence
principle of love.
~Martin Luther King Jr.
violencia te encuentro

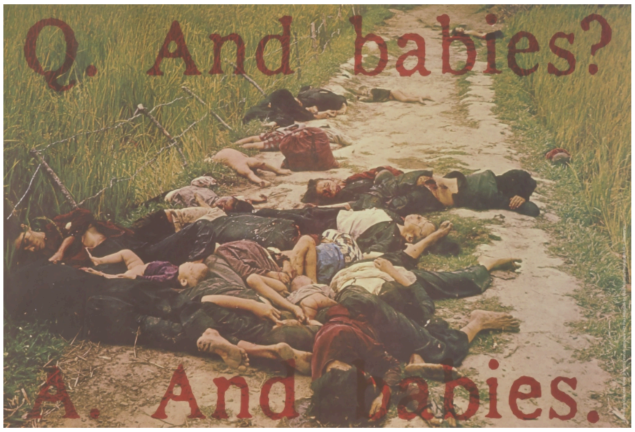
The Art Workers Collective poster, "Q: And babies?" (1970), put front and center an unflinching image of American aggression during the My Lai massacre coupled with text from an interview with the photographer, Paul Meadlo.

◆

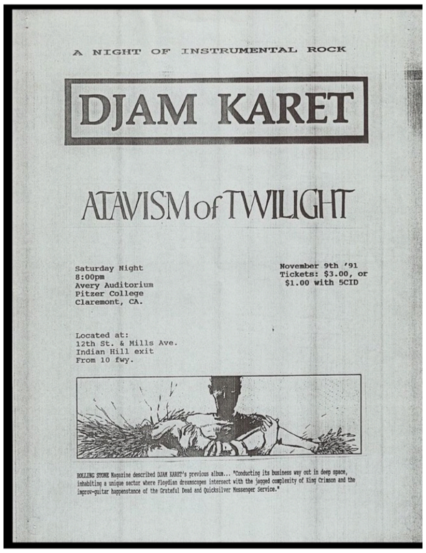
The point wasn't to sell posters, but to bring the atrocity home; to end the war. When a band names themself after the same event, My Lai, what are they achieving? The next level level of "extreme" in a scene bent on pushing boundaries? Or provoking listeners to consider their own fascination with death?

◆

When does (visual) provocation cross a line into exploitation?



CHARRED REMAINS
A.K.A.
MAN IS THE BASTARD



A NIGHT OF INSTRUMENTAL ROCK

DJAM KARET

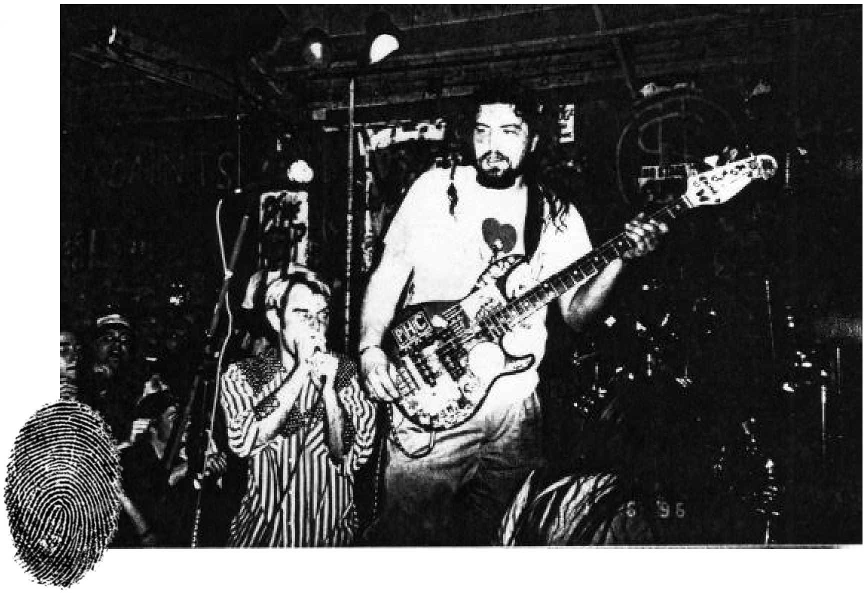
ATAVISM of TWILIGHT

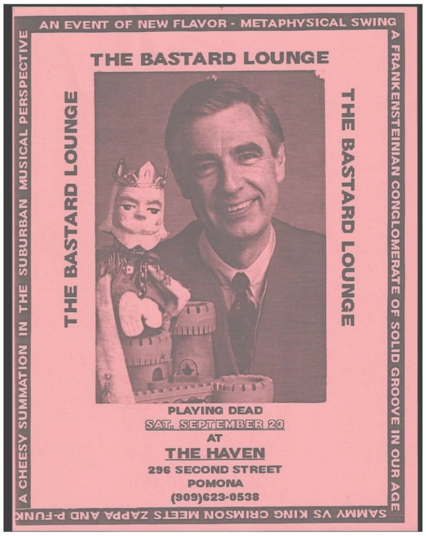
Saturday Night
8:00pm
Avery Auditorium
Pitzer College
Claremont, CA.

November 9th '91
Tickets: $3.00, or
$1.00 with 5CID

Located at:
12th St. & Mills Ave.
Indian Hill exit
From 10 fwy.

ROLLING STONE Magazine described DJAM KARET's previous album... "Conducting its business way out in deep space, inhabiting a unique sector where Floydian dreamscapes intersect with the jagged complexity of King Crimson and the improv-guitar happenstance of the Grateful Dead and Quicksilver Messenger Service."





AN EVENT OF NEW FLAVOR - METAPHYSICAL SWING

A FRANKENSTEINIAN CONGLOMERATE OF SOLID GROOVE IN OUR AGE

SAMMY VS KING CRIMSON MEETS ZAPPA AND P-FUNK

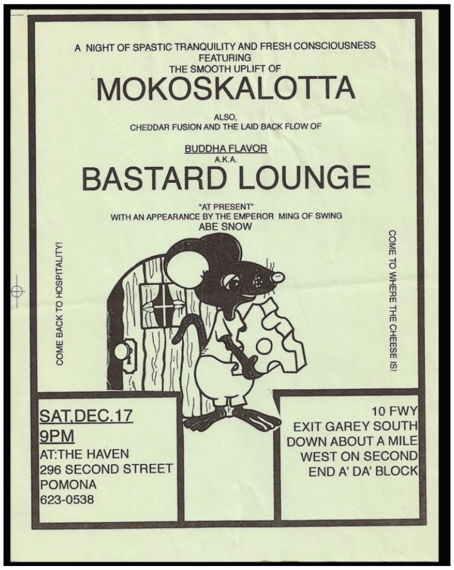
A CHEESY SUMMATION IN THE SUBURBAN MUSICAL PERSPECTIVE

THE BASTARD LOUNGE

THE BASTARD LOUNGE

THE BASTARD LOUNGE

PLAYING DEAD
SAT. SEPTEMBER 23
AT
THE HAVEN
296 SECOND STREET
POMONA
(909)623-0538



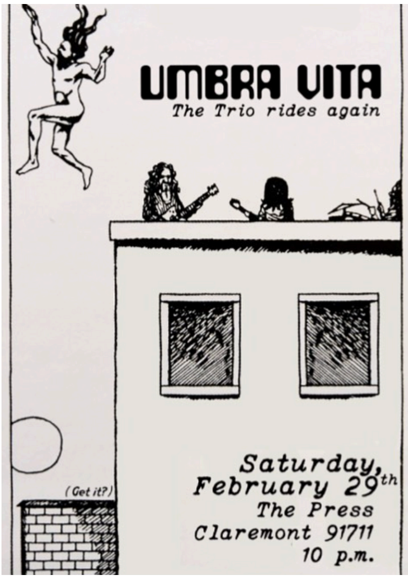
A NIGHT OF SPASTIC TRANQUILITY AND FRESH CONSCIOUSNESS
FEATURING
THE SMOOTH UPLIFT OF
MOKOSKALOTTA
ALSO,
CHEDDAR FUSION AND THE LAID BACK FLOW OF
BUDDHA FLAVOR
A.K.A.
BASTARD LOUNGE
"AT PRESENT"
WITH AN APPEARANCE BY THE EMPEROR MING OF SWING
ABE SNOW

COME BACK TO HOSPITALITY!

COME TO WHERE THE CHEESE IS!

SAT.DEC.17
9PM
AT:THE HAVEN
296 SECOND STREET
POMONA
623-0538

10 FWY
EXIT GAREY SOUTH
DOWN ABOUT A MILE
WEST ON SECOND
END A' DA' BLOCK



UMBRA VITA
The Trio rides again

(Get it?)

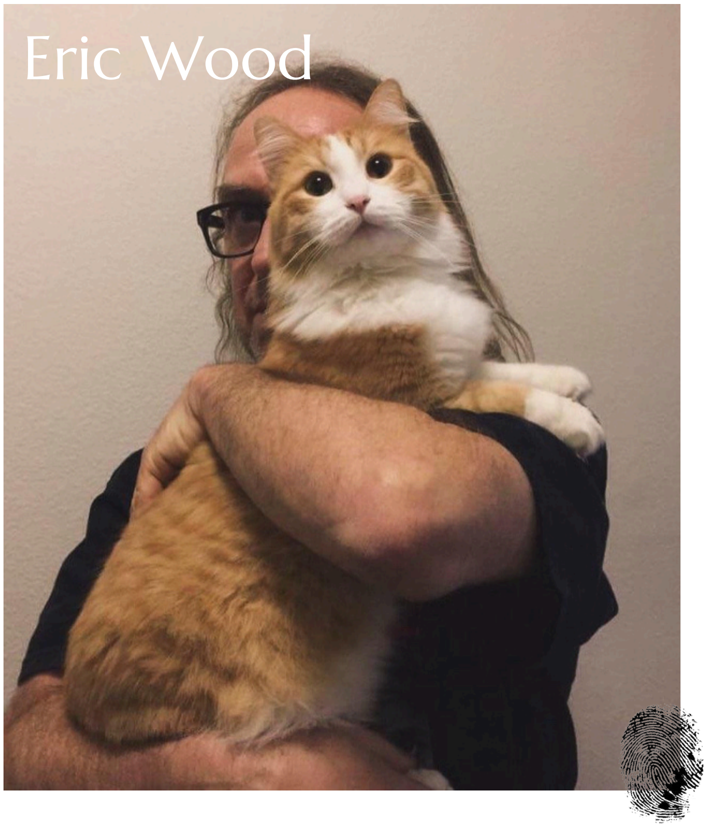
Saturday,
February 29th
The Press
Claremont 91711
10 p.m.

My connections to these questions are personal, three times over: 1) family of Cambodian refugees came to live with my family after the Pol Pot genocide. They'd seen first hand the horrors of the Khmer Rouge, and escaped out the other side. The experience made me keenly aware of the real human impacts of extreme violence.

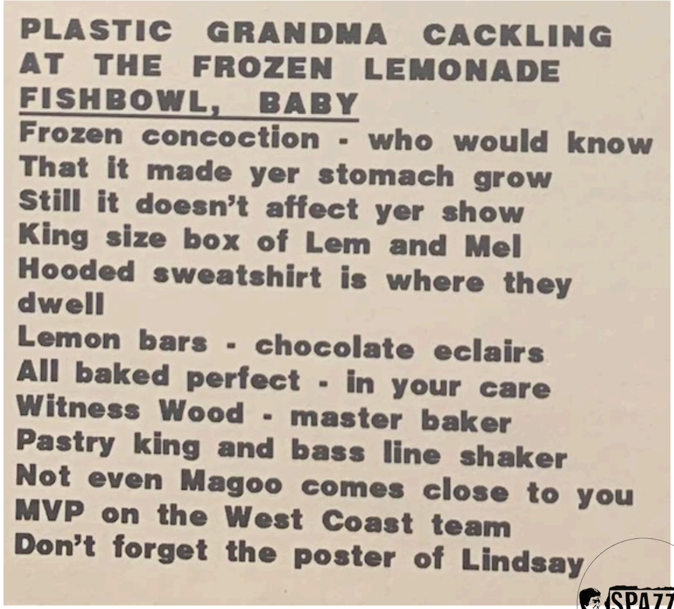
•

2) I spent my final quarter of college examining these issues for a senior seminar paper I wrote called "A Traffic In Suffering." It explored the multiple meanings of trauma imagery, and how those meanings change when used for commercial purposes...

Eric Wood



“SOUND GEOGRAPHY” is my chosen description but for BASTARD NOISE more specifically it would be these so far: “HUMAN BILE FARM ELECTRONICS”, “SKELETONIZED BY HORROR ELECTRONICS”, “ALIEN PREGNANCY TESTING ELECTRONICS” or “INSECT WAR ELECTRONICS” I mean there ARE similarities to creating within the experimental genre or loose realm, that emulate conventional instrumentation-based units. At least, in my case, live or in the studio, I try to create a “journey” - something that has an actual beginning, middle and end to the composition & at the very least I prefer more twist and turns in long form compositions. It can stagnate quickly if people don’t already have a deep interest. It can stagnate quickly so you must be able to keep it GALACTIC!!!



PLASTIC GRANDMA CACKLING AT THE FROZEN LEMONADE FISHBOWL, BABY

Frozen concoction - who would know
That it made yer stomach grow
Still it doesn’t affect yer show
King size box of Lem and Mel
Hooded sweatshirt is where they dwell
Lemon bars - chocolate eclairs
All baked perfect - in your care
Witness Wood - master baker
Pastry king and bass line shaker
Not even Magoo comes close to you
MVP on the West Coast team
Don’t forget the poster of Lindsay

And 3) I once saw a woman, in the throes of existential crisis, set herself on fire.

•

I was standing in line at a local bakery when the most disturbing sound imaginable made its way down the street. Strangers in line chatted blithely and then she came into view, naked and anguished. No one moved, no one spoke. And then it was over.

•

When you witness pain, do you feel more, or do you feel less?

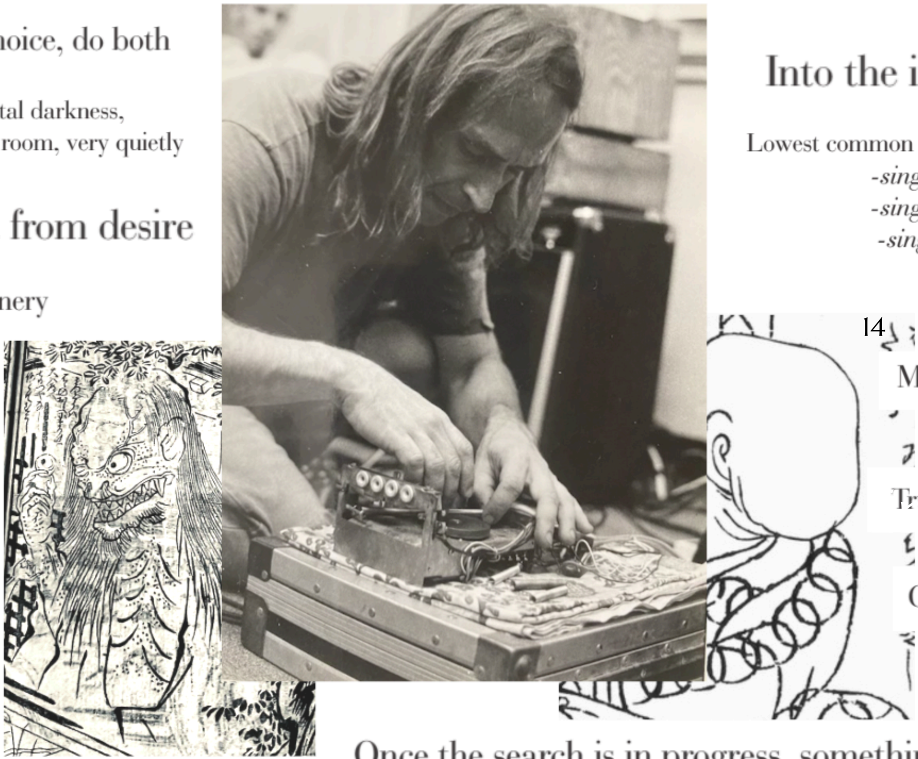
Faced with a choice, do both

Listen in total darkness,
or in a very large room, very quietly

Disconnect from desire

(Organic) machinery

Intentions
-*credibility of*
-*nobility of*
-*humility of*



[14]

Into the impossible

Lowest common denominator check
-*single beat*
-*single note*
-*single riff*

Mute and continue

Trust in the you of now

Ghost echoes

From nothing to more than nothing

Once the search is in progress, something will be found[15]

Imagine the music as a moving chain or caterpillar

There's so much sensitivity involved; mistakes come very easy. Victory comes very hard, but it's worth it. I'm going for the most alien and astral large vision that can be possibly pulled off by myself and often with vocal assistance.

Well, I don't have a prejudice against conventional instrumentation. I feel these custom units that I use reflect a more expensive possibility in color and texture. Maybe not in rhythmic catchy repetition, but definitely "outside the realms and beyond this world" type of sounds you can't often get without patching conventional instrumentation into tons of electronics!!!!!

I was passionate about MAN IS THE BASTARD there can be no dispute, but I grew depressed in my own right and many things happen to all of us and it's in the past, but I really enjoy being by myself, primarily.

I just like that I don't have to consult anyone unless somebody's working with me vocally in addition then of course they are included 100% at all steps in the process.

It can't really be compared to the "band" M.I.T.B. It's its own organism and it produces very reliably. As long as I'm driven. It's very deep space; environmental. It strives for organic horror deep space, horror; all animal, environmental concerns and I can freely commit to those values day in and day out without any consultation and that is a plus. You have to just be grateful every day and keep creating (anything can happen at any time.)

Do not make your imagination conform!!!!!!

---

[14] "Celebrity is the mask that eats the face." ~ John Updike

[15] From *Oblique Strategies* by Brian Eno and Peter Schmidt, 1975.

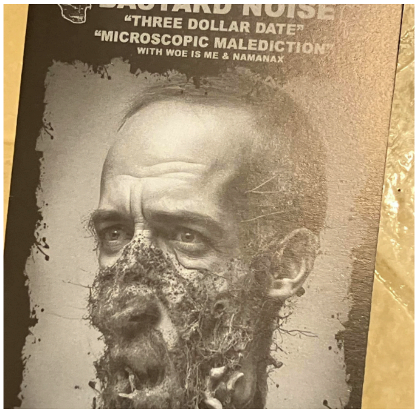
[The Skull] is perseverance.

There is a record by the band DEATH “THE SOUND OF PERSEVERANCE” that is the last prior to Chuck Schuldiner’s passing and that RECORDS has stuck with me since the day it came out as such a critical document because I was moved by how hard Chuck worked not just a band that supported him in that special lineup for that record, but the fact that he was extremely ill during the process and during the sessions and probably did just fine his performance to date prior to passing and it always stuck with me is just something that internally tries or succeeds to push me. It’s weird. I understand how it sounds here in print, but that’s just something that has always been in my psyche was the band itself was highly technological and nothing like anything else and the level of virtuosity but moving arrangements one of the greatest bands to ever exist.

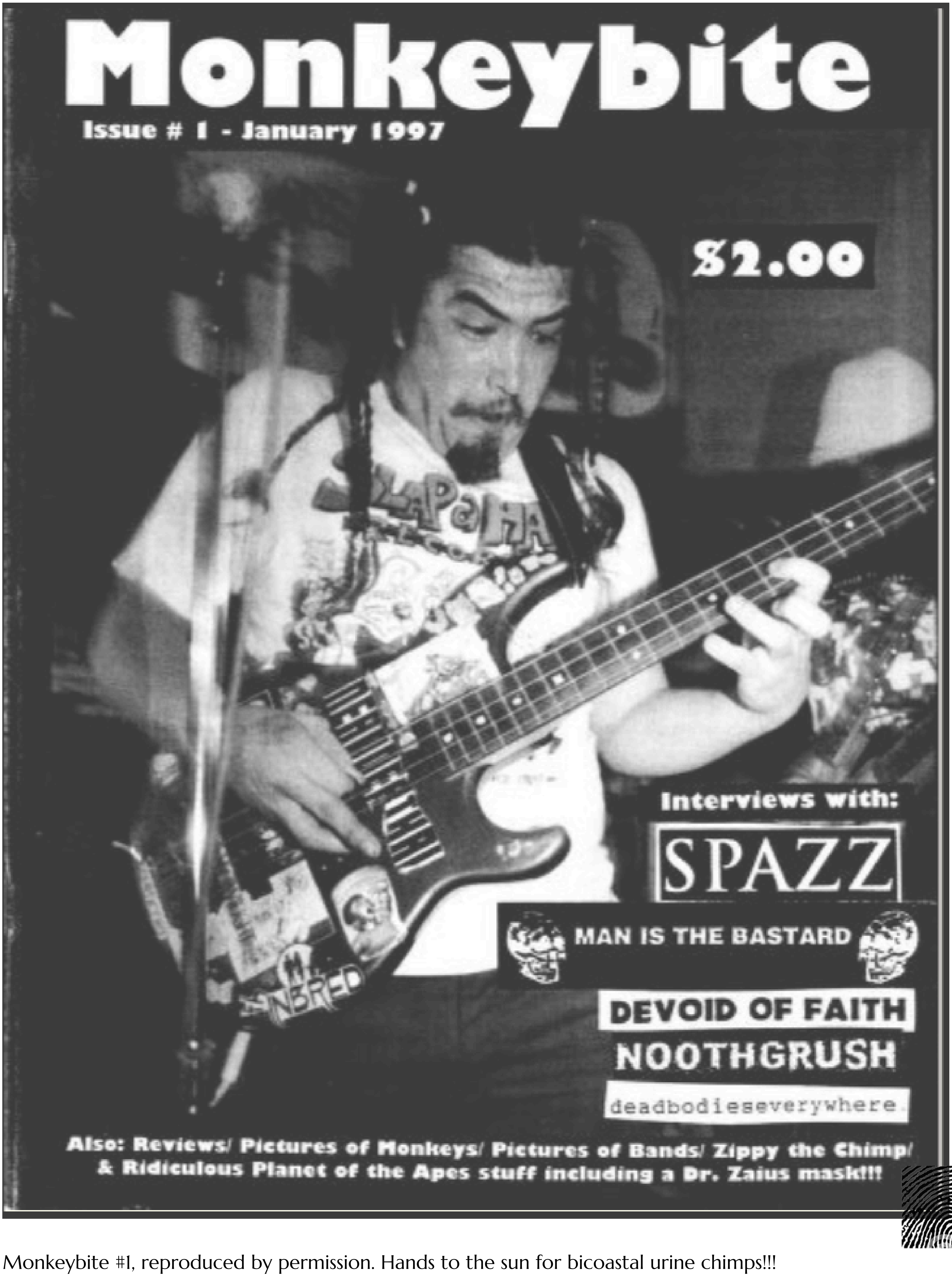
So in retrospect, [The Skull] is probably an identity of the psyche. Through visionary means and apparatus, create, build, document, and PERSEVERE!

INTENSIVE CARE

PTN.YLW
HARSH NOISE
GABBER KICK
ATTACK


NOISE
"THREE DOLLAR DATE"
"MICROSCOPIC MALEDICTION"
WITH WOE IS ME & NAMANAX

***still/HERE* takes its name** from a dance composition by Bill T. Jones. It was constructed from the oral histories of people living with terminal illness at the apex of crisis (AIDS, Rwandan genocide, etc.) I came across it just as I was finishing "A Traffic in Suffering", preparing for self-imposed exile to Payahuunadü, in California's Eastern Sierra, and maintaining tenuous correspondence with penpals in the underground. This year, Jones' work was staged at the Brooklyn Academy of Music, during our current crisis (ecological collapse, war in Gaza, etc.) It's a reminder of the power of maintaining many threads of connection through time and space. Hardcore punk is no longer my world but it does feel like my home planet. ~MR



Monkeybite

Issue # 1 - January 1997

$2.00

Interviews with:

SPAZZ

MAN IS THE BASTARD

DEVOID OF FAITH

NOOTHGRUSH

deadbodieseverywhere.

Also: Reviews/ Pictures of Monkeys/ Pictures of Bands/ Zippy the Chimp/ & Ridiculous Planet of the Apes stuff including a Dr. Zaius mask!!!

Monkeybite #1, reproduced by permission. Hands to the sun for bicoastal urine chimps!!!

MAN IS THE BASTARD

ARE YOU?

by Admiral Andrew

Man is the Bastard need no introduction, they are probably one of the most original H.C./Punk bands around today. By their brilliant musicianship, you can tell they don't monkey around. I interviewed Kenyon at 4:30am on June 9, 1996, after they fucking destroyed CBGB's in NYC. - Photos by Super Urine Monkey

AA: Give me an evolution of Man is the Bastard from the beginning to the way it is now.

K: The easiest way to describe it is through the roots of Man is the Bastard in Neanderthal. They wanted to expand Neanderthal, so they did Charred Remains. Actually, the difference of the line up was that it was basically the band PHC, with Shawn Connell, the drummer's brother, being the guitarist. That cat couldn't swing and they still wanted to be able to do it live. So they brought in Barnes, who was originally doing guitar, and then brought me in on bass.

AA: Where were you from? Were you in any other bands?

K: I was actually from the same scene in Pomona, basically. There's this punk rock shop called "Toxic Shock" or whatever, that used to be in Pomona, and that's actually where I originally met all of them back in like '84 or '85. Originally, I was in a Venom/Celtic Frost cover band. We were playing a long time ago with Pillsbury Hard Core. So I knew them from way back. We used to practice in the same band room and I was in this prog band called Atavism of Twilight. We were playing next door to them, and they said "why don't you come over and just jam with two bassists and we'll see how it sounds". And I was already way into that style of progressive with full chords and all that shit.

AA: How would you describe your sound to someone who's never heard you before?

K: I just usually tell people that its hard for me to use adjectives or adverbs that describe things in any way. I could say "oh, its good". I try to tell people that its just fuckin' aggro, its kinda harsh, or not easy listening. Non escapist music to conflict by. Before it was "Fighting Music". I just called it "Non Escapist" because its not the kind of music you can listen to and feel like, "Oh, now I'm relieved", you know?

AA: So, does Man is the Bastard have a specific ideology?

K: Yeah, the ideology is that every issue that's ever been taken on by a punk band, for us, is easily seen as...(There's a brief interruption here before Kenyon gets back to his point)... The basic ideology is that any issue that can be taken up, whether its animal abuse or spousal abuse or any of these problems, that every problem we have in this world today stems from one root. Its a thing within each person. Most likely its because they are actually animals, and animals don't have any control over themselves. Like 99% of the shit that human beings do all day is animal shit, its primate shit, just to cover it up or whatever. We just found that every problem that we've ever seen in the history of time all stems from this same root. It always works on the extremity of ego-centrism. "I'm fuckin' important" or...

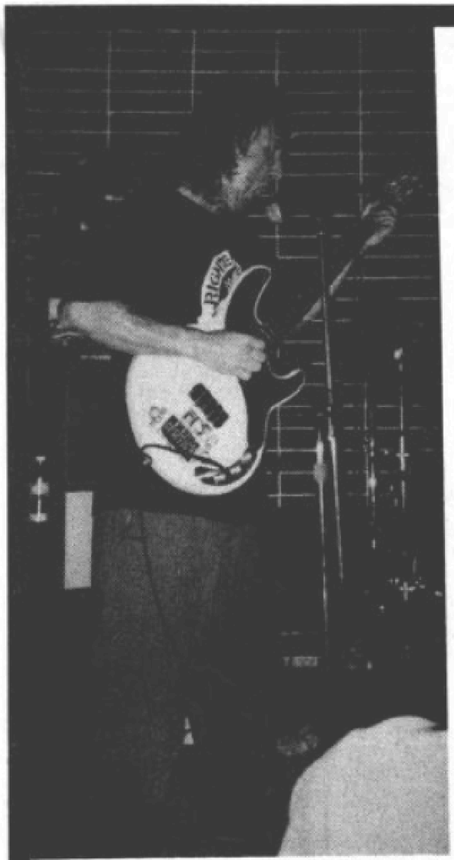
AA: ...that man is more important than animals and trees... **K:** Its that exact kind of thought that spawned the whole thing. To give a quick example why I do this is that one of the ideologies is that we accept certain parts of Christianity. People might just throw it out, as a whole, but for us, there's some truth there. There are ways of dogma, of what's happening. If you look at the way Judaism is, along with Christianity, in the way they describe sin in the world, they describe a time when Lucifer was supposed to be the greatest angel of God, and was giving all this gifts. They say that Lucifer, who became Satan, and who is the king of all sin, the root of all sin, meaning the root of anything negative that could ever go on, they say his first sin was looking away from God as a whole, and looking upon himself as important. They're trying to tell you, if you look deeper into the story, that, if this is the king of sin, and he is the root of all sin and his first sin was looking to himself, they're trying to tell you where all sin comes from.

AA: The name "Man is the Bastard" is pretty interesting, and I've come up with a little philosophy on what it means. I think it means that men, in general, are bastards, and that good people in the world, people like us, people who care about things, strive not to be the bastard, yet we are. You know what I mean?

K: That's the exact point. The point is that we are.

AA: There was a show on TV a couple of months ago, about the elephant you were talking about, called "When Animals Attack". Did you see that? Wasn't that the most incredible thing you've ever seen?

K: It was the best thing, yeah. I had to really lay judgement on myself because I found with each one, I was just laughing hysterically.



I didn't want anything bad to happen to these people, but every one of those things was a real example of that kind of ignorance, you know? **AA:** I couldn't believe the network would show that. Just for ratings, you know? **K:** Karate Bear busted me up bad. You know how homeboy was all "Ha! Haya!!", trying to chop the bear. The bear was all "Fuck you!". What the beautiful thing about that was almost the last statement said by anyone other than the host was the animal rights cat. He was saying that it's inevitable that its gonna happen. Its your fault if it happens. It was a good ending to the show as a way to enlighten everybody as to what happens if you screw with animals. Anything that gets out to the people that is ... it depends on how it goes out... but if it has to go out like that for them to understand it that way, for them to pick up on something, I guess it kind of complicates things.

AA: I know you have some CD-ROMs out. I'm not into computers, but...

K: No, that's not what it is its... **AA:** A Web Page? **K:** Well, yeah, we have a web page. I'll have to find out what the address is. This one cat that's down with us, named Nelson... (more interruption). This cat Nelson is, in a way, is one of the silent members that's kind of been down with us since the beginning. He did the original inserts to the Aunt Mary split. (The tape paused here, due to some interruption). So where were we? **AA:** Computers, technology. **K:** Well, I own a computer but I don't have it hooked up to the net. I'm one of those people that's like "oh, I have a computer". A computer's great if I have to do like a graphic layout or type something up. There's ways where the net can be beneficial, and there's ways that it sucks.

(Wood steps in and takes Kenyon away to load the van - Andy takes over)

AA: So how did you come to be in the band?

AB: Basically we used to play together, Man is the Bastard and No Comment, all the time. Then No Comment just basically stopped playing. I just called Eric and said "Hey, if you ever know anybody who needs a vocalist, along the lines of hardcore stuff, hook me up". He always talked about doing something, let me come on and sing, while I was in No Comment, but years went by before anything happened. "Oh sure one day you'll come in and do a song". So one day they said "Here, do 3 or 4 songs". **AA:** On the split with Capitalist? **AB:** Yeah, and that went on to another song, and then another album, and I was just like the guest that never left. They never said "OK, you're part of it", but it became apparent that I was. Its very beneficial, because when I met up with these cats, I had been through this life change, with my lifestyle. I'm vegetarian, well, vegan now. Its just this tripped out Buddha study. I hooked up with these guys that were actually sending out messages of interesting and enlightening subjects. I thought that this was very auspicious that I was given a chance to sing with these guys. My whole focus, what I'm trying to do, is benefit this for everybody. There's just so much suffering out there, if I'm constantly caught up in my own trip, I'm just like everyone else in this world who're caught up in their own trip, too. Hopefully I can do something to help, whether it be through the message, the music or anything you can do on your own personal level just to help.

(Another shuffle of personnel on van duty - Kenyon returns)

AA: I wanted to ask you about government conspiracies, and how you feel about UFOs and shit...

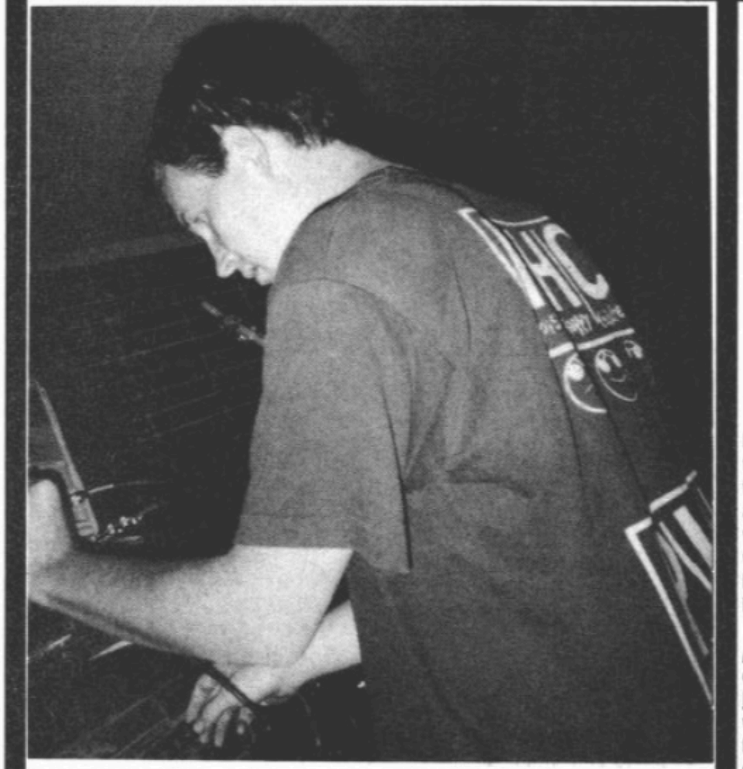
K: Well, I don't have enough information to really comment about UFOs, but I definitely think there's a chance that there could be. I mean, something like Hangar 18, or shit like that, it doesn't surprise me at all. People have to realize that the function of that apparatus is depended on to be perceived that way. They keep secrecy in so many ways. The thing is that when you start speaking out, like certain people do, on those issues, people start to say "Oh, you're a conspiracy theorist" or "You're full of shit". I've heard certain people like Noam Chomsky, or other people like that, express it in a really powerful way. They say "How do you see this as a conspiracy?" Basically, these corporations are out to make bread and will do absolutely anything they have to, to make bread. When you have those big interests and when bread supplies the whole political system, the political system is completely whored out to the bread. Not even to say it in such a rudimentary way, and take out the complexities of the situation, but that is, cut and dry, the way it goes. If corporations own broadcasting then they own the government. Just with that kind of monetary influence. How can you see that as out of the ordinary at all? They're just doing everything they can to expand their financial space. That's what I was trying to get at before about the web. They've been creating the web for a long fuckin' time. If anybody wants to get hip...you know? I'm one of those people that looks back and says, OK, every President since number one has been a fuckin' mason. If you know what the fuckin' masons are about and where they're coming from... you know. Its all a bunch of heavy cats in one organization sitting around a table discussing what they're gonna do to the world.

AA: What's the record "The Power of Hash" have to do with assassins and stuff?

K: Well, the assassin thing being hooked to hash is, in the primary part of it, that substance in the law is oppressed. Hash is one of those heavy things, you know. I think that if anything can be used responsibly in a way, because I know people that just sit around and smoke, and they don't doing anything, and that's fuckin' bad. Just like with any drug, or just like with any thing, you can get too much of one thing. We've discovered times when it does... the opening effect is the power of hash. We've subjected different people to it. They kind of say "Wow, the power of hash. That's interesting". So we gave them hash and had them sit through one of our performances and they came back to us and said "I understand".

AA: So when you play live, do you want people to understand, or do you just want them to have a good time hearing the music?

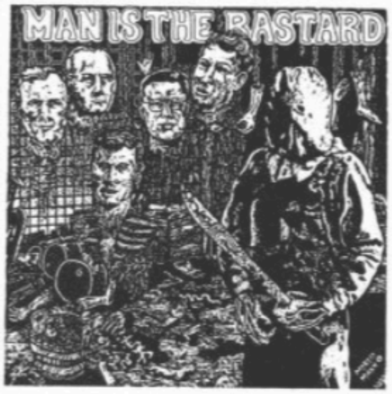
K: I want them to get the point. But, I realize that's a far out dream to hope that everybody's gonna get the point. **AA:** Well, if one person leaves getting the point, then it was worthwhile... **K:** Yeah!! **AA:** We got the point and we waited around to talk to you. **K:** That's absolutely the point. I'm a firm believer that there's never gonna be such a thing ever on this Earth as 100%



enlightenment. Whether you want to call it a bell curve or whatever, enlightenment, or people being hip, is a very small percentage. I wish it could be otherwise, and I know I can do things to make it expand. In Minneapolis, for example: It was a cool show, the people were down for it, people were into it, some people were already aware and some people were down to drink. You know, just drink and go to a show. To them it is escapism or a social bond. I don't want to be like, "You kids stop dancing! We want you to have an educational experience. Everybody sit on the floor and listen to me!". We've always wanted the two experiences to come in as one. While you're grooving to the music, while the whole thing is happening, there's this kind of bringing together of the concept and the whole thing. The music has always been to portray the concept.

AA: Going along with that concept, do you think your graphic style is on that level? I mean, all your records pretty much have the same motif. Do you want it to be black and white so its like, "Here, look, fuckin' see it! Read what we're saying!"
K: Yeah, that's why there haven't been any pictures or anything. **AA:** Its unique. There's a whole bunch of white space in the middle. Its just the printed material, and you gotta read it. And its bold. **K:** Yeah, I guess we've tried to keep that element stark and every element stripped down, except for the elements that are really supposed to come out. Everything is supposed to be just really matter of fact.

AA: As far as the music goes, on the surface, its kind of noisy, but then if you know a little bit about music, there's a lot of subtleties going on, a lot of tonality. Do you think people pick up on that?

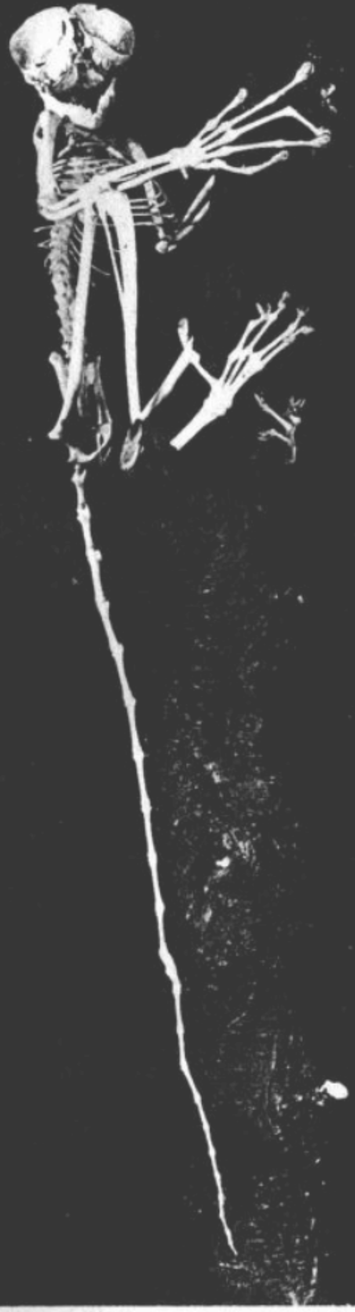


K: I think that some do. The greatest compliments have come from other musicians. People in other bands will say, "I appreciate that you took it beyond, to another level". That's kind of been part of the intention, to try to really come across in a way that is not only rhythmically and conceptually satisfying, but musically as well. We're probably one of those bands that might take a lot more chances, but the problem is to stay in touch with who is listening to you. We've all known of so many bands that have started off a certain way, and you get way into them, and then at a certain point they just like... they wanted to change musicians, which is totally cool, but they change in such a way that they lost whatever it was that you got into them for. That's the thing that we've been trying to avoid. It's riding a line between progressing and being limited.

AA: Is that where the noise comes in? Do you want to try to do different stuff, trying to keep a mix of things?
K: The noise is one aspect of it. There's this other bizarre side project we have called Bastard Lounge. Man is the Bastard is the central focus, Bastard Noise is more into the ambient realm, and Bastard Lounge is completely musical. Its just keyboard, bass, drum, and guitar. Its not rock. There's a lot of heavy guitar work. We do full on jazz. We cover Tom Jones. It was this vehicle to take it into... it was a medium where people could groove and have a good time and actually relax. For us, Man is the Bastard is the central focus. Bastard Noise is like a sonic representation of *xxxx* (*he made a noise*). This (*Bastard Lounge)* is a sonic representation about everything that's nice about living.

AA: I know everybody talks about how great Man is the Bastard is live. Having just witnessed it, I agree. What do you like better? Do you like playing live better, or do you like your recorded material?
K: I like playing live better. I mean, because of the exchange. The records are nice to work on and all that. But the way the exchange works... I believe that most of the time, our best live shows are when people are down for it.

AA: What do you do when you're not doing Man is the Bastard?
K: Go to school... read a lot. It takes so much of the time and



concentration. Having the other project and then having school. When all those things are flowing full blast, the way I want them to be, I end up with this non stop schedule. To put it easily, I know where Man is the Bastard is right now, and I don't exactly know how long we'll go. Who knows how long anything will go? But, I have might sights set on doing more work, but in a different medium. I have my sights set on being an infiltrator. I got that from Frank Zappa, basically. He was saying that there's different kinds of work you can do to subvert the monster. Sometimes the easiest thing to do is tear something down or beat somebody up. He said if you really want this thing to change, you really want it to go down, you should actually go inside of it and get the respect of the people. Its not that they're wicked or really twisted. Most of them have just been fed lies. There really are cat's they say "Hey, you know, if we feed everybody this certain line, then they'll think its true". Most people walk around with this list of things and are like "this is fact!". Yet they've never looked into any of it. I guess what I'm talking about is on a real level, to where I can talk to old people or talk to children. Anybody. Just where I can start relating and going into it. I know within our community I can speak a certain message and I know I can relate, but it goes down to the majority of the work I want to do has to do with other people. As an example: Ben of Econochrist went from being in a band to being a youth counselor. From what I hear, Amy of Nausea is studying medicine, 'cause she wants to practice medicine. I think that's the next stage. Martin of Los Crudos teaches kids. That, to me, is the beautiful next level.

AA: Tell me some goofy shit about Man is the Bastard that nobody would normally know.

K: Goofy shit? **AA:** Yeah! **K:** We're cross dressers!! No... **AA:** Seriously, from that one area in California comes Captain Beefheart, Frank Zappa, you guys... do you think its ingrained in the culture that these crazy and creative people come from out there? **K:** Its a pretty fucked up area, yeah. People can say that New York City is fucked up in a certain way. I think LA is way more fucked up. Where we live, Pomona, was voted 3 years running as, per capita, the highest stress city in the world. They attributed it to the highest concentration of smog in America. **AA:** So you guys aren't from Claremont? **K:** Well, I was born and raised in Pomona. We've on and off lived in Claremont. Its so close. They're right on top of one another. Pomona has got some fucked up areas, like in Menace II Society... **AA:** That was in Pomona? I thought it was South Central. **K:** Well, its about South Central, but it might as well be Pomona...

AA: Speaking of movies, if there was a Man is the Bastard movie, who would be in it?

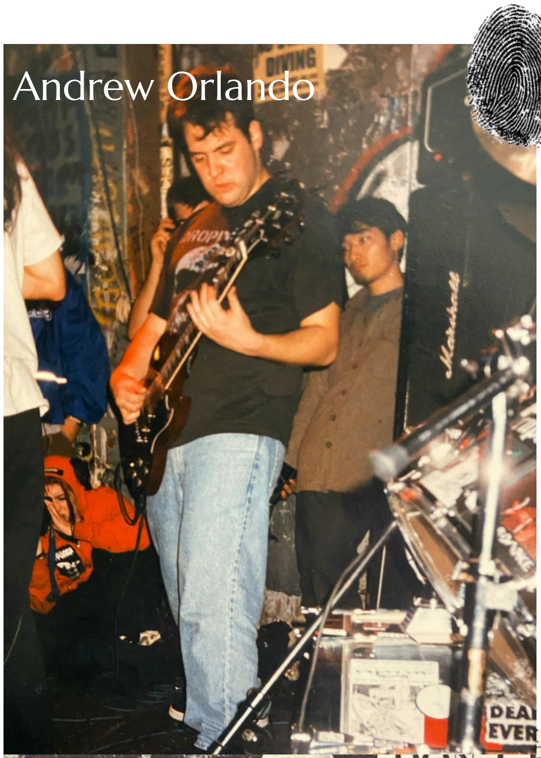
K: Let's see, uh...Jm J. Bulloch... I'd want Vic Tayback to play Shekie and shit like that. I'd like Norman Fell to play Israel. I'd say Charles Nelson Reilly would do me really well.

AA: So, uh... I think we're gonna split

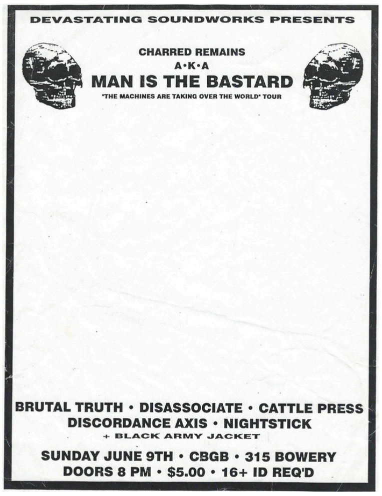
K: We love Hello Kitty.

(End of interview)

All photos taken in Goleta on July 20, 1996 by Super Urine Monkey **EXCEPT** for below - ***Wood & Barnes with double neck guitar/ Mandolin*** - *photo by Justine deMetrick.* And opposite page, middle - ***Kenyon & Chris Dodge at Slap-A-Ham Fiesta Grande # 4*** *Jan 6, 1996 - photo by Paul Ascevedo.*



"I interviewed [MITB at CBGBs.] The show ended so late I think I got home at 6:30 am! That was the first NYC show for Black Army Jacket. We went on first and surprisingly the place started to get packed. Wood was watching and it made me nervous. MITB destroyed! Literally in my top ten of all the shows I saw at CBs, and I saw probably over a thousand shows there. Every band got smoked that night. They were on fire and reveled in the great sound system at CBGBs...it was such a legendary show in the NYHC circles."
~Andrew Orlando, Brain Scan Records

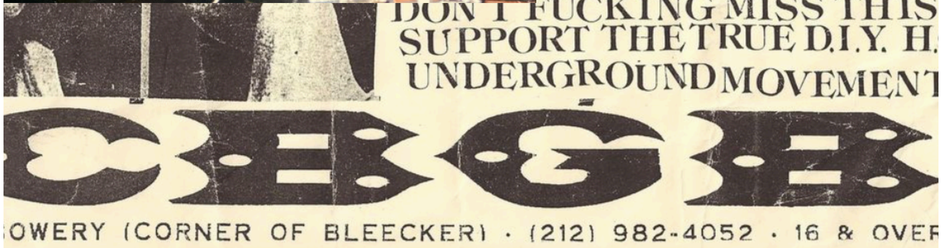


DEVASTATING SOUNDWORKS PRESENTS

CHARRED REMAINS
A·K·A
MAN IS THE BASTARD
"THE MACHINES ARE TAKING OVER THE WORLD" TOUR

BRUTAL TRUTH • DISASSOCIATE • CATTLE PRESS
DISCORDANCE AXIS • NIGHTSTICK
+ BLACK ARMY JACKET

SUNDAY JUNE 9TH • CBGB • 315 BOWERY
DOORS 8 PM • $5.00 • 16+ ID REQ'D



DON'T FUCKING MISS THIS
SUPPORT THE TRUE D.I.Y. H
UNDERGROUND MOVEMENT

C·B·G·B

OWERY (CORNER OF BLEECKER) · (212) 982-4052 · 16 & OVER

Where are you from and who are your people? I'm from Redwood City, CA, born and raised. My people are the West Bay Doomryderz aka West Bay Koalition and Gurp City, among others.

The beard, is that the long reach of the Sanrio Soldier's influence or just how you roll in the 21st century?

The beard was initially suggested by my man Jamal aka Ru-Ski (RIP) while he explored his own form of Rastafarianism. He would always talk about the strength created by not cutting your hair. About 20 years ago I started commuting by bicycle and it became a practical way to keep warm and kinda stuck from there although I am currently beardless at this very moment. The long way of saying no influence from Kenyon.

High bass or low bass?
Depends on the application, but I love to vibrate.

Bombing hills or skating transition?
Curbs

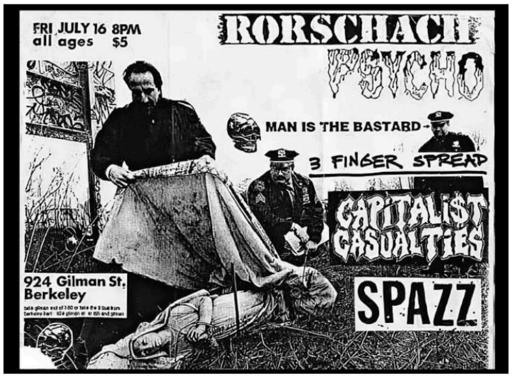
***Twelve Ounce Prophet* or *Can Control*?**
Can Control

***South of Heaven* or *Reign in Blood*?**
Reign in Blood has better songs but I've really grown to love the production on *South of Heaven*.

SPAZZ and MITB: Were they the sun and you guys were an orbiting satellite? How did that relationship begin and evolve?

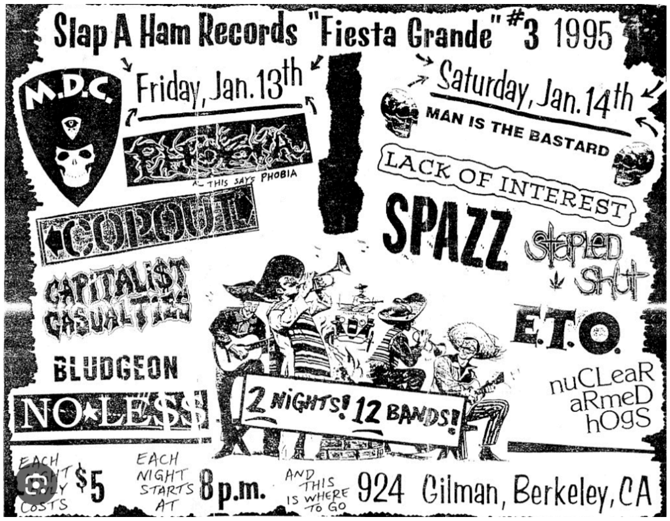
They were the kings. I think we all looked up to them because they were so far beyond what we were doing and looking further ahead than any of us were at the time. I started writing to Wood after the Neanderthal 7" came out. When he responded he told me about his new band, Charred Remains, and I picked up the Charred Remains/Pink Turds in Space split when it came out. I may have actually done the first ever Man Is The Bastard interview because I sent him a Neanderthal interview but all his answers revolved around the new project. I published that in my zine *Breakfast With Earl*. A bit later, I was standing inside Gilman waiting for the first Fiesta to start and I hear someone yelling, "Dan Bolleri! Is Dan Bolleri here?!" It was Wood and he told me he had brought something for me. We went out to their van and he gave me a copy of the Violent Headache/Cripple Bastards split 7". Obviously Chris (Dodge) had a relationship with them and Max (Ward) knew them. I just kinda piggybacked on those guys. The first time we played with them at Gilman was with Rorschach, Psycho and 3 Finger Spread! Total Ken Prank booking right there.

Dan "Lactose" Bolleri[16]



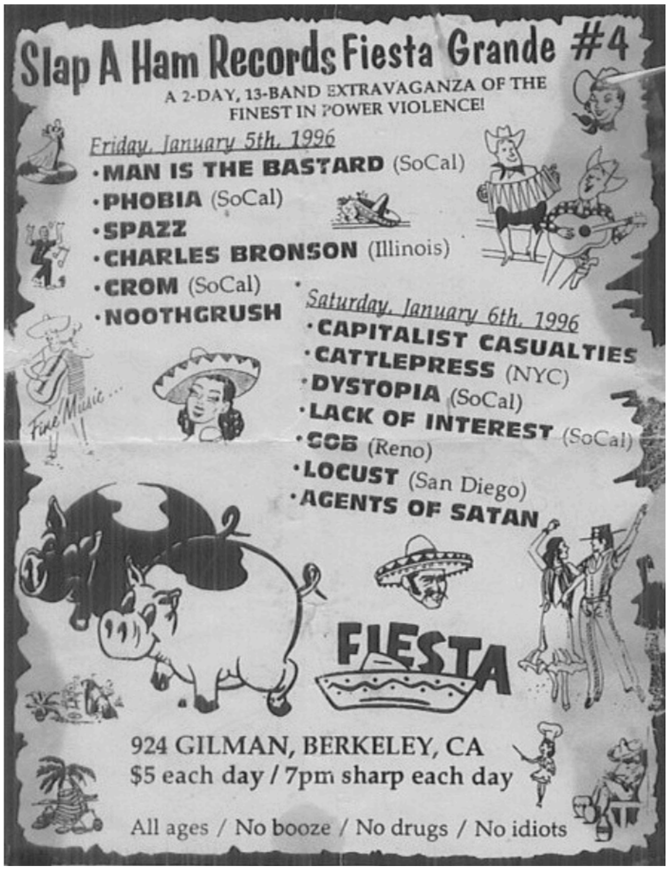
---

15. DANS LIFTING BANNER: Dan "Grover" Froder [ex-Compassion Revolution (CR); currently in Budos Band] with Dan "Lactose" Bolleri (ex-SPAZZ; currently in Dank Goblins)


Slap A Ham Records "Fiesta Grande" #3 1995
Friday, Jan. 13th
Saturday, Jan. 14th
M.D.C.
PHOBIA
THIS SAYS PHOBIA
MAN IS THE BASTARD
LACK OF INTEREST
CORPUS
SPAZZ
Stapled Shut
CAPITALIST CASUALTIES
E.T.O.
BLUDGEON
nuCLeaR aRmeD hOgS
NO LESS
2 NIGHTS! 12 BANDS!
EACH NIGHT ONLY COSTS $5
EACH NIGHT STARTS AT 8 p.m.
AND THIS IS WHERE TO GO 924 Gilman, Berkeley, CA

SPAZZ played with MITB at Fiesta Grande 2, 3, and 4. What are your strongest memories of those shows?

Unfortunately a lot of those shows are all blurred together in my memories now. I remember the first Fiesta much clearer. Seeing MITB for the first time, following No Comment sneaking up and playing the Downsided EP in its entirety. Fucking Crossed Out??! Assück. One of the most life changing shows I've ever attended.

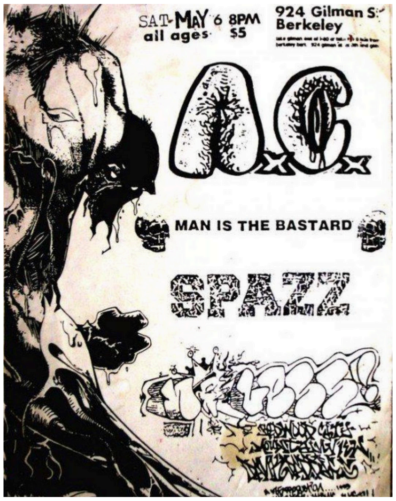

Slap A Ham Records Fiesta Grande #4
A 2-DAY, 13-BAND EXTRAVAGANZA OF THE FINEST IN POWER VIOLENCE!
Friday, January 5th, 1996
•MAN IS THE BASTARD (SoCal)
•PHOBIA (SoCal)
•SPAZZ
•CHARLES BRONSON (Illinois)
•CROM (SoCal)
•NOOTHGRUSH
Saturday, January 6th, 1996
•CAPITALIST CASUALTIES
•CATTLEPRESS (NYC)
•DYSTOPIA (SoCal)
•LACK OF INTEREST (SoCal)
•SCB (Reno)
•LOCUST (San Diego)
•AGENTS OF SATAN
Fine Music...
FIESTA
924 GILMAN, BERKELEY, CA
$5 each day / 7pm sharp each day
All ages / No booze / No drugs / No idiots

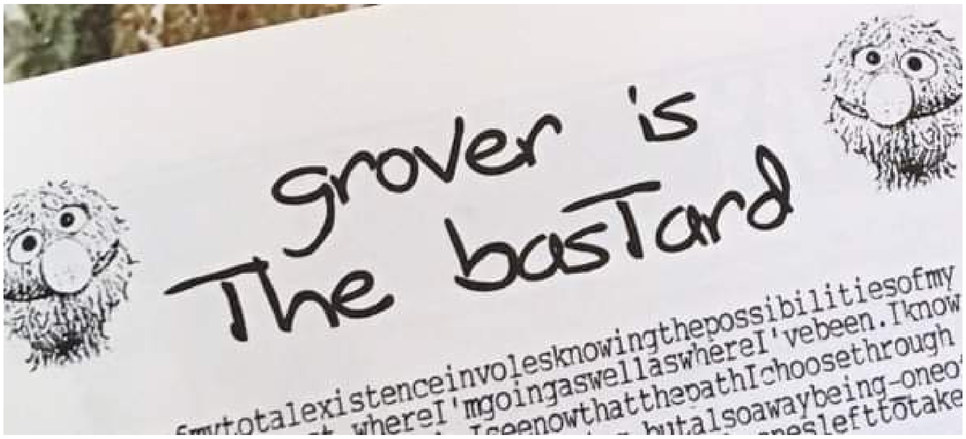
In some alternate WayBackMachine universe, if DJ Premier called up Dank Goblins and wanted to spin a live set at Future Primitive Sound System (SF), what's a MITB break that EONS might sneak into the mix?

I would probably throw on "Skullcrusher" and hope a riot jumped off.

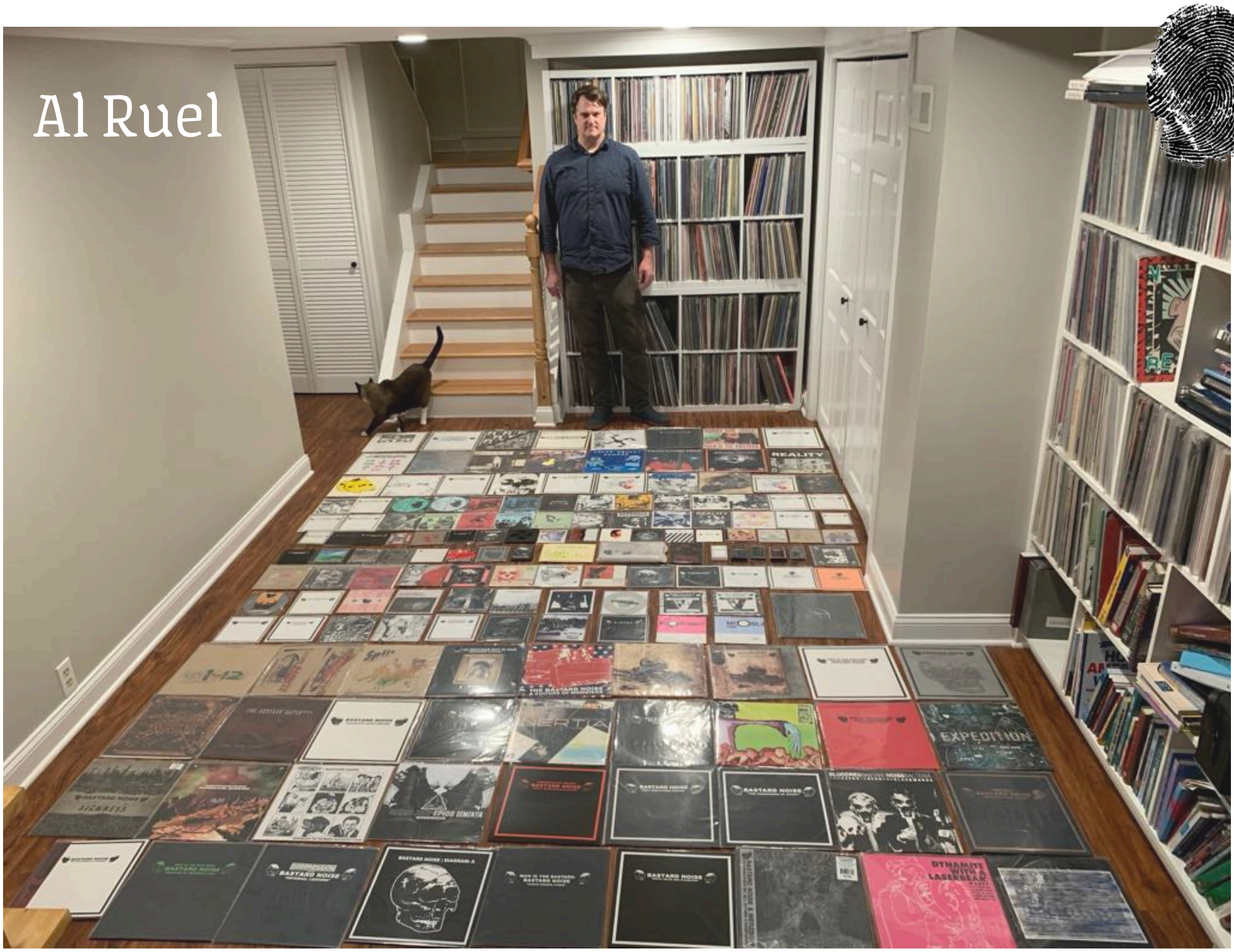
For the uninitiated, what are three essential tracks from the MITB discography that best epitomize their sound/aesthetic/philosophy? Extra points if you can describe these without the word 'brutal'.

"The Arena" - Total anthem. A perfect song.
"Freak Machine" - EPIC!
"Infibulation" - It's got the chirps and the riffs. The interplay between the two basses is phenomenal.


SAT-MAY 6 8PM $5 all ages
924 Gilman St Berkeley
A.C.
MAN IS THE BASTARD
SPAZZ


grover is The basTard
fmytotalexistenceinvolesknowingthepossibilitiesofmy
whereI'mgoingaswellaswhereI'vebeen.Iknow
IseenowthatthepathIchoosethrough
butalsoawaybeing-oneo

Al Ruel



A Man is the Bastard Panegyric, Or: A Young Person's Guide to Charred Remains a.k.a Man is the Bastard / Bastard Noise

I discovered Man is the Bastard at about age 15 and a few decades later offer this short selection of tracks with commentary to those who I hope continually discover and rediscover the output of this genre-defying punk band. If there was just one title by Man is the Bastard I could keep, obliged to part with all others, it would likely be the **D.I.Y.C.D. on Slap A Ham Records** (1995), for its collection of then obscure EP tracks. But what follows is my commentary on the few songs that I have lived with and loved the most and immediately jump to mind, and the original releases they come from...

"Homo Afflictus" from the V/A "In the Spirit of Total Resistance" 7" EP (Profane Existence, 1992, Nota Bena: I do not think this song was ever collected on any of the handful of CD compilations eventually assembled... an oversight indeed!) This is the first place I ever heard Man is the Bastard, courtesy of a very good, lifelong friend, not to mention the first place I ever heard a couple other formative bands (Los Crudos, Huasipungo) whom I'd also see at 924 Gilman Street within a few months... This has to be heard to be believed, especially Connell's drumming, Kenyon's spoken word interlude, and a vicious crescendo of brutality to conclude.

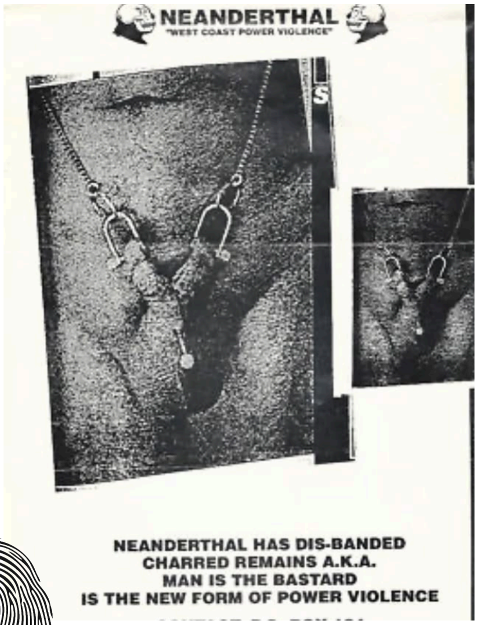
"H.S.M.P." (Hispanic Small Man Power) from the Man is the Bastard / Aunt Mary split 7" EP (self-released, Dead Pig, 1992, also collected on the D.I.Y.C.D. on Slap a Ham and as a 10" compilation on Deep Six)

In some ways this EP is a clarion call to the nascent west coast power violence scene that Man is the Bastard both represented and immediately surpassed. In the first place, I imagine it's the first recorded use of the term "Power Violence" in Kenyon's closing salvo to this audio manifesto. "Let's fucking go. Kick ass!" I always imagined the band recorded this live in the studio in one swift take, hacking away track after track, but I have no idea if that's the case. It's just that strong a statement to me. Every track leaves a mark, one after another ["Existence Decay"… "Do you want sorrow, or a feeling of compassion!?"… "Shoes of Cement", the drumming on "Smile Trick" and "Tony Williams (Strifetime)," which in turn led me to that legendary drummer], but the last song, "H.S.M.P.", always stuck with me most…"Peace is coming, courtesy is king, love is power, take that to the fucking bank!" Power violence, indeed.

"Instantly Bent", "Screwdriver in the Urethra of Thomas Lenz" and "Walkers of the Streets" from the split 7" EP with Crossed Out (Slap a Ham, 1992, see also the aforementioned "D.I.Y.C.D")
[comments withheld, see above. So great, and you get to flip it over!]

"Skull Crusher" from the *Sum of the Men: The Brutality Continues…* LP (Vermiform, 1991, also available on a compilation CD of the same name, collecting this, their side of the rare Bleeding Rectum split, and a few EPs mostly on Vermiform)

Written in the aftermath of the Rodney King beating and L.A. riots, as we've seen over and over again since, the brutality continues… Vermiform and Slap A Ham were two labels that I tried (and mostly succeeded) in collecting in their entirety. You'll find it's worth it.


NEANDERTHAL
"WEST COAST POWER VIOLENCE"
S
NEANDERTHAL HAS DIS-BANDED
CHARRED REMAINS A.K.A.
MAN IS THE BASTARD
IS THE NEW FORM OF POWER VIOLENCE

"Hempire" from the Man is the Bastard / Born Against split 8" EP (Vermiform, 1994, also available as a 10" on Deep Six, and the "Sum of the Men: 'The Brutality Continues…' " compilation CD)

"Hempire" and "The Roller," along with "H.S.M.P.," are 3 songs I could still sing in their entirety to this day. Happy to… just ask. This EP, in the seldom-seen 8" format, also had the advantage of having some of Born Against's best songs on the other side. Did either band ever write a bad song? Desert Island disc.

"Tomb Ride" from the V/A "Anger and English" compilation 2x7" EP (Frame Work, 1994, also collected on the D.I.Y.C.D. and released as a 10" compilation on Deep Six)

On "Tomb Ride" a skull rises from the bong smoke with a cough and takes you on a harrowing, instrumental flying carpet trip with comic relief backing chatter. Also included are "Flying Limbs" and a vignette called "Mr. Wilson" that reimagines Dennis the Menace offering his nemesis some volcanic.

"Foot Binding" / "Feed the Octopus" / "Eunuch" / "Gourmet Pez" from the Man is the Bastard / Capitalist Casualties split LP (Six Weeks, 1994, also available on the "Mancruel" collection CD on Deep Six)

At one point this was probably my favorite Man is the Bastard release, though with time I care not to pick and choose among them. The music is among their best, including another precious instrumental, "Feed the Octopus," but the lyrics to "Foot Binding" and especially "Gourmet Pez" made the strongest impression on me: the latter a tirade against materialism in deference to the little things in life; and the former, a social commentary…

on the treatment of women through metaphor to the ancient Chinese practice. Though there was no shortage of feminist politics in the 1990s punk rock scene, it is worth noting that coming from the elders of a mostly male-centric hardcore / power violence / grindcore scene, this was in many ways going against the grain and speaking to ears that needed to hear. “Give the feminine your respect!” “Eunuch” revisits a classic from their first 7” EP split with Pink Turds in Space. The Capitalist Casualties side reigns too, especially “Murder Media”.

“Volatile cocktail” from the “Abundance of Guns” EP (S.O.A. Records, 1992, also collected on the D.I.Y.C.D. on Slap a Ham)

Another of my favorite instrumental tracks…

“Squaw” off the Pink Flamingos split 7” (Farewell, 1993, also collected on the D.I.Y.C.D. on Slap a Ham)

It strikes me as I revisit some of these EPs how little it matters where you start.

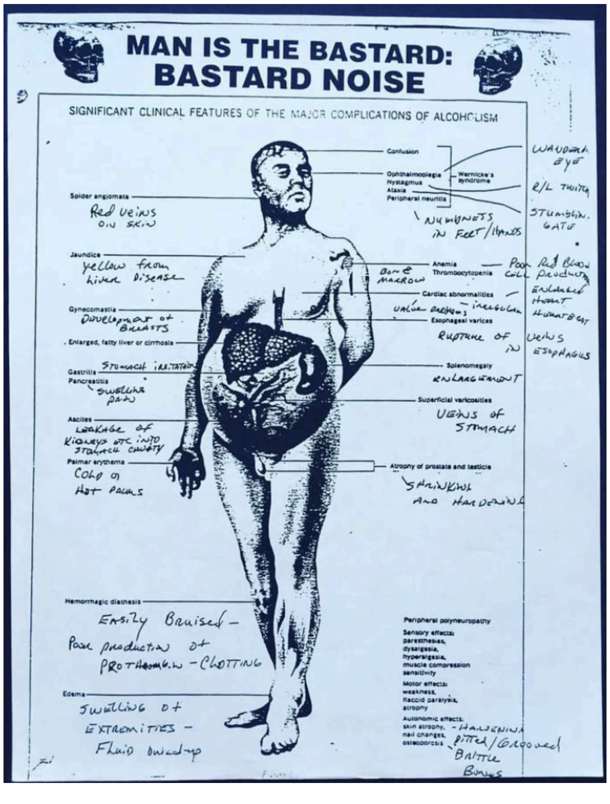
“**Tyke” from the “Thoughtless” LP Picture Disc** (Gravity, 1995)

Every song on side A deals with the abuse of animals for human consumption: as companions, food, entertainment… "Puppy Mill", “Kosher Grimace”, “Tyke” and the tribute to Allen Ginsberg's masterpiece "Howl" - “Moloch” - were all staples of their live set at a time, and “Tyke,” like its namesake, was an especially lumbering, manic rampage live. “An elephant never forgets!”

“Fusing Skull & Anvil” from the Split LP with Mumia Abu Jumal (Alternative Tentacles, 1997)

Like “Tomb Ride”, “Fusing Skull & Anvil” is another of their best instrumental tracks and a masterpiece. On “Infiltrator” there seems a lot of input here from all involved, but the sudden tempo shift into Wood’s vocal alternating with noise before the instrumental mid-section reigns: “Despising Genius / Rape of Diversity / Homogenization / Is the Death of a Nation!.” Likewise, “Subterfuge” really takes off after the noise interlude.

My first encounter with the alien insect electronics, and likely with noise as an artform, was the **Bastard Noise split 7" with U.N.D.** (DP, 1992) and soon after the **"Sources of Power from Another World" LP compilation with U.N.D. and Bizarre Uproar** (DP, 1994). The noise tracks were often intermixed with the instrumental, so Bastard Noise has never seemed a separate project to me, just a means to continue the expression with a smaller unit and/or other collaborators very important to the history of the band. It seems a shame to pluck out a few from a massive oeuvre I am powerless to dissect, but apart from those initial blasts among my favorites are: the **"MSBRBN" 12" collaboration** (self released, BNMS 00001, 1998); **"Atmoskull" live in Japan, 2009** (Thumbprint); the **"Brainstorming" CD with Christian Renou** (Desolation House, 2003); the **first LP with Merzbow** (Release/Relapse, 1996) and the **recent collaboration LP from 2022** (Relapse Records); the **"Analysis of Self Destruction" CD** (Alien 8, 2000); the **"Our Earth's Blood" series of releases** including the **"Our Earth's Blood Pt.2" split 10" with The Locust** (King of the Monsters, 1996); **the Unicorn split CD** (Thumbprint, 2002); the **Antennacle split 7"** (Kitty Play, 2007); the **Senza Testa/Bastard Noise/Geronimo "Inertia" LP** (Three One G, 2013); The **"Rogue Astronaut" CD** (Gravity, 2009) and the resulting performance at No Fun Fest that year released as **"Doomed Expedition" on a double LP** (Skull Records, 2016). Regret missing that 2009 tour, which seemed to usher in a menacing new phase of productivity for Wood et al. and the torrent of "music" releases that followed, including the excellent **"Skulldozer" LP with Aimee Artz** (Deep Six, 2011) , and culminating in the long-Lost **MITB Sessions** (Deep Six, 2015)… Wood unleashed after 17 years, his playing on "The Gift of Life" is possessed, and "Long Pig" is quite the feather in one's skull, especially noteworthy for the entrancing contribution of Kris Force from Amber Asylum on ancient siren vox; Also, cannot fail to mention the **Amps for Christ / Bastard Noise split CD** (2003) and split 12" (2021)… LOVE Amps for Christ; lastly, the recent **"Escape To Infinity / The New Dark Horizons"** CD on After the Asteroid (2024)… Enjoyed with headphones at high volume this soundtrack to travel adrift amongst dark matter and space dust takes time to unfold.


MAN IS THE BASTARD:
BASTARD NOISE
SIGNIFICANT CLINICAL FEATURES OF THE MAJOR COMPLICATIONS OF ALCOHOLISM
Spider angiomata
Red veins on skin
Jaundice
yellow from liver disease
Gynecomastia
Development of breasts
Enlarged, fatty liver or cirrhosis
Gastritis
Stomach irritation
Pancreatitis
swelling pain
Ascites
Leakage of kidneys etc into stomach cavity
Palmar erythema
Cold or hot palms
Hemorrhagic diathesis
Easily bruised - poor production of prothrombin - clotting
Edema
Swelling of extremities - fluid build-up
Confusion
Ophthalmoplegia
Nystagmus
Ataxia
Peripheral neuritis
Wernicke's syndrome
Wandering eye
R/L twitch
Stumbling gate
Numbness in feet/hands
Anemia
Thrombocytopenia
Bone marrow
Poor red blood cell production
Cardiac abnormalities
Enlarged heart
valve problems - irregular heartbeat
Esophageal varices
Rupture of veins in esophagus
Splenomegaly
enlargement
Superficial varicosities
Veins of stomach
Atrophy of prostate and testicle
Shrinking and hardening
Peripheral polyneuropathy
Sensory effects: paresthesias, dysalgesia, hyperalgesia, muscle compression sensitivity
Motor effects: weakness, flaccid paralysis, atrophy
Autonomic effects: skin atrophy, nail changes, osteoporosis
- hardening
pitted/grooved
brittle bones

In short, too many Bastard Noise titles of note to give cursory attention to something that deserves much more!

Happy Birthday Eric and Henry, and thank you for the many hours and years of challenging and inspiring music.

Al Ruel
(ex-Jenny
Piccolo), 2024

Photograph credits:

Justine DeMetrick

Billie Cohen

Seana Bryan

Chiyu Nukaga

Henry Barnes collection

Eric Wood collection

Althea Sachs

Shawn Connell collection

Dan Froder

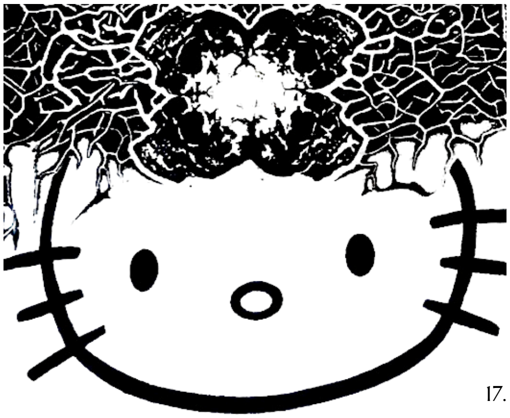
Chase Corum

Paul Barfo

Al Ruel

Marty Roberts

Andrew Orlando and Gary Niederhoff



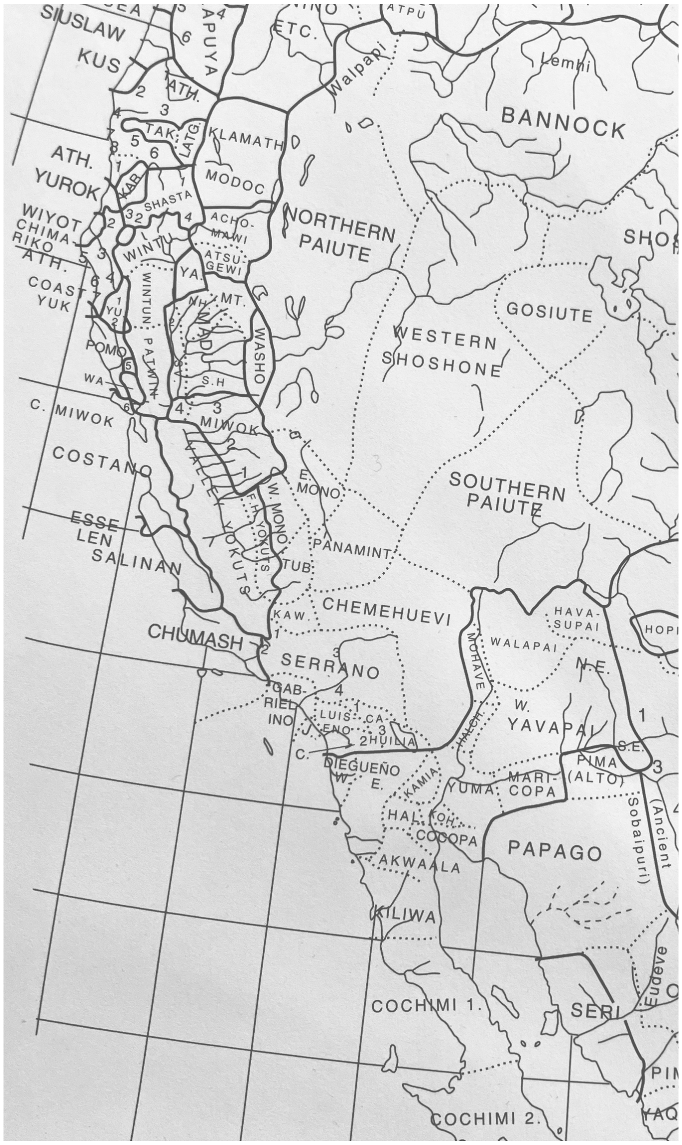
17.

still/HERE is dedicated to those who realize change only comes through devoting one's life to the uplifting of others and the actualization of all enlightened philosophies.[16]

Additional copies can be obtained for $5 postpaid to: Marty Roberts, 3133A Folsom, San Francisco, 94110

Alternatively, copies are free to those who make a contribution to RAIN FOREST ACTION NETWORK[a] (act.ran.org), BUDDHIST DIGITAL RESOURCE CENTER[b] (bdrc.io), DOCTORS WITHOUT BORDERS (donate.doctorswithoutborders.org), NATIONAL ALLIANCE ON MENTAL ILLNESS (nami.org), SOGOREA TE' LAND TRUST[c] (sogoreate-landtrust.org) or an antifascist organization of your choice. Email jackalope415 @ gmail.com with screenshot of your donation, your mailing address, and "MITB" in the subject line.

Please be well.


SIUSLAW
KUS
ATH.
YUROK
WIYOT
CHIMARIKO
ATH.
COAST YUK
POMO
WA
C. MIWOK
COSTANO
ESSELEN
SALINAN
CHUMASH
GABRIELINO
TAK
LATG
KLAMATH
MODOC
SHASTA
ACHOMAWI
ATSUGEWI
WINTU
YA
WINTUN, PATWIN
NI
MT.
MAIDU
WASHO
S.H
MIWOK
VALLEY YOKUTS
W. MONO
E. MONO
TUB.
KAW.
APUYA
ETC.
ATPU
Walpapi
Lemhi
BANNOCK
NORTHERN PAIUTE
SHO
GOSIUTE
WESTERN SHOSHONE
SOUTHERN PAIUTE
PANAMINT
CHEMEHUEVI
SERRANO
LUISENO
CAHUILLA
C.
DIEGUEÑO
W. E.
KAMIA
YUMA
MARICOPA
MOHAVE
HALCHIDHOMA
WALAPAI
HAVASUPAI
HOPI
N.E.
W. YAVAPAI
S.E.
PIMA (ALTO)
(Ancient Sobaipuri)
PAPAGO
HAL KOH
COCOPA
AKWAALA
KILIWA
COCHIMI 1.
SERI
Eudeve
O
COCHIMI 2.
PIM
YAQ

---

16. A nod to the insert for the mighty MITB/Agathocles split 7".

17. "Fatherless Sanrio Rectum' shirt I printed for some friends. A conversation stopper at PTA meetings.

[a] EW's pick
[b] JC's pick
[c] MR's pick